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THE NEW YORK DRAMATIC MIRROR

Vol. XXXI. No. 781.

NEW YORK: SATURDAY, DECEMBER 10, 1893.

PRICE TEN CENTS.



WILLIAM WOLFF.



Dramatists are invited to send to *The Mirror* for publication on this column news items concerning themselves and their plays.

The *Cruel Deep*, a new melodrama by Harry Fitzgerald, was produced on Dec. 4 at Reading, Pa. Another new play, called *The American Press Reporter*, was recently brought out at Exeter, N. H.

A drama called *Temptations of Money*, and a farce comedy entitled *One or the Other*, are to be produced next season by Harry Hardy and Willis E. Boyer.

The *Boy from Boston*, a new piece by Eunice Fitch, received its first production recently at Hornellsville, N. Y.

Edwin Milton Royle announces that he will produce his new play next Spring either in New York or Chicago. It is a romantic drama, treating of an interesting period of American history. The name of the piece has not been made public, as it would give a clue to the plot.

Wichert's new play, *In His Own Right*, was presented last Wednesday in Berlin at a special private performance before the Emperor of Germany. On Thursday evening the Emperor attended the first performance of the play at Barnum's Theatre, and subsequently presented a bust of himself to Herr Barnum, and decorated Herr Wichert with the Order of the Red Eagle. The play treats of Prussian history in the seventeenth century, depicting the achievements of the Great Elector of Brandenburg and his seizure of the dukedom of Prussia. It is said to glorify the House of Hohenzollern and the people of Prussia by a rather indiscriminate application of the doctrine that success justifies the means.

Edgar Seligman's new play, *Gilligan's Hat*, is soon to be produced with Jennie Murphy in a leading role.

A motion was made in the Supreme Court on Dec. 4 to punish William Barry for contempt of Court in disobeying the injunction served on him to restrain him from continuing his performances of *The Rising Generation*. Mr. Barry's lawyer set up the defense that his client was not in contempt as the play had been copyrighted and the Supreme Court had no jurisdiction in the matter. The court reserved its decision.

New Blood, the new comedy by Augustus Thomas, is to be brought out under the direction of A. M. Palmer at the Garden Theatre in New York on Jan. 27.

Harry Hardy and Willis E. Boyer will next season produce a spectacular piece called *The Temptation of Money*, and a farce comedy that will introduce Charles and William Jerome with a good company. Hardy and Boyer will continue *Zeb*, which is said to have been profitable this season.

Charles Kent has arranged to produce Frank Carlos Griffith's play, entitled *From the Cannon's Mouth*, at the Baldwin Theatre, San Francisco, in January. The drama is a reminiscence of the Sepoy rebellion in India in 1857.

The *Boomerang*, a comedy translated from the French, will begin its tour at Somerville, N. J., on Dec. 19, under the management of Elmore and Fletcher.

Hal Reid writes that his latest play, *A Daughter of the Confederacy*, is the most successful he ever produced, and that Bertha Belle Westbrook, who is taking the leading part in it, is receiving much commendation.

John R. Fitzgerald's new war drama, *Held in Check*, was first produced last Thursday evening at the Opera House, Paterson, N. J.

A new Irish comedy-drama for Chauncey O'cott is being written by Manager Augustus Pion, in collaboration with George H. Jessop, who is now in Ireland making studies of characters and scenes, and to whom Mr. Pion has sent the story, characters and situations. The new play will be in four acts, with the scenes laid in a village on the South-west coast of Ireland, and the period will be 1830.

The *Cruel Deep*, a spectacular melodrama by Harry Fitzgerald, was produced at Reading, Pa., last week Monday, and is said to have made a hit.

Smith and Cook, who are with *The Hustler*, will start next season in a farce-comedy called *The Heart of a Traip*, written by J. W. McGrayne, of *The Hustler* company.

WILLIAM WOLFF.

The subject of the picture on the front page of *The Mirror* this week, William Wolff, needs no introduction to the regular readers of this paper. Although still a young man, he has been connected with the stage for the past sixteen years.

In 1878 while living in Syracuse, N. Y., Mr. Wolff volunteered his services in the chorus of an amateur performance of *The Chimes of Normandy* given by the St. John's Catholic Church. At the second rehearsal, a Gaspar being found wanting, Mr. Wolff volunteered to undertake the part. Competent critics seeing with what great success he acquitted himself, advised Mr. Wolff to adopt the stage and to seek a broader field.

Mrs. Holman, then prominent as a director of opera, engaged Mr. Wolff to appear as a bass singer in her chorus and to take such parts as might be assigned to him. In 1886 he joined the Baker Opera company. Mr. Wolff has fifty-five operas in his repertoire. In his capacity as actor, singer and comedian it is safe to say that he has few peers. His work is clean cut and does not depend upon horse-play, and his voice is of good quality.

Mr. Wolff has been ambitious and studious, and is winning his reward. He became a member of the celebrated Church Choir Pinafore company in Chicago, which he left in 1882 to join the Hess Opera company, in which he played leading parts. In 1883 Mr. Wolff joined the St. Quentin company in New Orleans, and made an instantaneous hit. After a year with this company, he played with the Thompson Opera company.

He is fully qualified for grand opera. He has never received an unfavorable criticism during his career on the stage, a fact that speaks volumes for his ability and his artistic conscientiousness.

HARRY DAVIS REPLIES.

Harry Davis, manager of the Latoka company, writes to *The Mirror*: "Allow me to correct the following statement, and kindly publish. Some time ago Manager Sisson, of Penn Yan, investigated the Latoka company, and reported it to be the Max Howard company. This week the manager in Atlantic City states that he has just seen reports of the company through your paper, and informed you it is the May Davenport. I am sorry for him. He must have been in bathing, or asleep for a long time. You are aware of the seven different kinds of animals that sleep six months in a year. It has been three months since we played Atlantic City. Mr. Taylor did not book the above town. May Davenport was never with the said company. Through all our trouble we are playing to good business, and I state to managers who have the Latoka company booked that we guarantee to suit the audience, or allow said managers to keep receipts."

A QUESTION OF COLOR.

Sylvester Stay, colored, janitor of the Cornell Steamboat company's buildings in Rondout, bought two reserved seat tickets for a minstrel entertainment at the Kingston, N. Y. Opera House, of which Charles V. Dubois is manager, and when he presented the tickets in company of his wife he was refused admission to the body of the house, but was told that he could go in the gallery. Stay brought suit against Manager Dubois under the Civil Rights act, placing his damages at \$1,000. On the trial of the case he was non-suited, the defense being that the minstrel company had hired the Opera House, and that the refusal to admit Stay and his wife was the act of the minstrel management and not that of the local manager. The General Term of the Supreme Court has just reversed this decision and ordered a new trial.

A "THEATRICAL WAR"

Walfred Wilson, writing to *The Mirror* from Oklahoma City, encloses a letter from one of his correspondents who also favors him with this card:

PROF. C. W. TUBBS
THEATRICAL WAR
Tex., Bradford Co. Pa.

The letter to Mr. Wilson is as follows:

I saw in the New York *Clipper* that you had the *Express* Messenger a set of little melodrama and the *Patent* Will 1 act conventional comedy drama too let on royalty, and so I write you two lines about it as I would like to have royalty, and so I write you two lines and want you to write me at once from Prof. C. W. Tubbs.
Tracy Bradford Co. Pa.
Very truly yours, Good day.

A TEXAS PIRATE.

Edward J. Abram calls the attention of *The Mirror* to a piracy of *The Girl I Left Behind Me* by the Leslie Davis Fifth Avenue Theatre company, whose dishonesty this paper has before noted, at the Opera House in Breckenridge, Tex. This theatre is managed by one Soren, who should know better than to encourage pirates, as his house has been visited by good attractions, owing to the convenient location of the town. This Leslie Davis is the man who presents a garbled version of *Faust*, and advertises Lewis F. Morrison as *Neophote*, claiming that this is the real name of the actor who takes the part. Mr. Abram offers to head a subscription list for the prosecution of Davis if a reliable prosecutor can be found.

IT WILL DISBAND.

On June 3, 1899, the Theatrical Managers' Association of the United States was organized to fight the Interstate Commerce Law. Its objects having been accomplished, the society will meet at 29 West Thirtieth Street on Dec. 19 and give up its organization. A. M. Palmer is president, and Thomas H. Davis secretary of the association.

GOSSIP OF THE TOWN.

Laura Bigger is with the *A Trip to Chinatown* road company.

Theodore Rabcock has been engaged to originate the leading part in *A Piece of Steel*.

The trend of amusement activities uptown has destroyed the usefulness of Chickering Hall, which in the Spring will be remodeled as a studio and office building.

It is said that Richards and Canfield, of *A Temperance Town*, will star jointly next season.

Josie Hall, who takes the part of the American girl in *Aristocracy*, will with her mother, a brother and sister, take equal divisions of an estate of \$300,000 left by her father, Albert A. Hall, who died last Monday in Providence, R. I. Miss Hall, it is said, will remain on the stage.

Clarence Handyside has sued out an attachment against William F. Cody and Kathrine Clemmons for salary amounting to \$1,760, alleging a breach of contract.

Katie Putnam and Harry Emery, according to the *Deseret News*, canceled their dates in Salt Lake and other Western cities, preferring the South as a field at this time.

Two Melbourne sporting men have sued John L. Sullivan and secured judgment for \$1,500 on promissory notes given by the champion while he was in Australia.

Manager William A. Brady has arranged for a football tournament in the Madison Square Garden on Saturday evening.

It is said that White's Opera House, at Concord, N. H., has on several occasions booked piratical companies in the intervals between regular attractions.

Judge McAdam, of the Superior Court, has granted a divorce to Hattie Leavitt from Michael R. Leavitt.

Venus will leave the Park Theatre, Boston, on Jan. 6 and be transferred to the Garden Theatre in this city.

Rose Manning writes from Fort Wayne, Ind., that she was in the Aldine Hotel at that place at the time of the burning of that building and Geary's Theatre. Miss Manning, who was convalescing from a serious illness, was awakened by the glare of the fire, and escaped with some of her property by the narrowest chance.

Doré Davidson writes that he and Ramie Austen played a successful three weeks' engagement in Denver, and that they are now on their way East.

F. W. Faulkner, manager of a company playing *Caste*, writes to *The Mirror* from Detroit complaining that Manager Neal, of the Opera House at Northville, treated him unfairly because he refused to play on a percentage, and alleging that Manager Neal, who is also editor of the newspaper in Northville, refused to publish an advertisement of the attraction after payment had been tendered, and in other ways embarrassed Manager Faulkner. It is also alleged by Manager Faulkner that Manager Neal plays piratical companies, and that he recently engaged one that was using Jane without authority.

Patti Rosa and her company will rest during the week preceding Christmas. They will play in Kansas City on Christmas week, and in Denver on New Year's week, and will then make a trip to San Francisco and other Pacific coast cities. Miss Rosa's business, in common with that of others, has suffered during the hard times, but it has shown a steady gain during the past few weeks. The expenses of her company are at least \$200 weekly more than ever before, but there has been no cutting of salaries or trimming of sails in any direction. Her tour next season will be limited to twenty-five weeks, her health and strength demanding some respite from hard work. Miss Rosa has earned this privilege, and is happily able to indulge in it.

Barlow Brothers' Minstrels were well received by the press and public of Leadville, Col., recently, and entertained by the local lodge of Elks, to which order many of the company belong.

Amelia Bingham, leading lady of Augustus Pion's *Across the Potomac*, has been re-engaged by that manager to originate the leading part in a new play to be produced in January.

The Western Society, at 19 West Twenty-fourth Street, was entertained recently by Fred Emerson Brooks, William Beaumont Smith, Miss Richmond, Charles A. Pope, Dr. Richmond and Professor H. Marcell.

Jefferson, Klaw and Erlanger are authority for the statement that Marie Jensen broke all records at the Park Theatre Philadelphia.

Harry S. Baker, Jr., informs *The Mirror* that Walker Whiteside played an engagement at the Temple Theatre, at Alton, Ill., on Thanksgiving Day, which was highly successful from a pecuniary as well as an artistic standpoint. Six hundred and eighty dollars and eighty-five cents were the actual receipts, and the house held an appreciative and cultured audience. Billy Savage, the manager of the Temple, was delighted with the success of the young star, and says that his house never fails to do what is promised.

A new Sunday paper in Boston is called *Boston Common*. In addition to late news, it will furnish literary and miscellaneous features, will be Republican in politics, and will have Murat Halstead as editorial writer.

Sadie Hanson's company, owing to her illness, closed at Havlin's Theatre, Chicago, on Saturday, for two weeks, and will resume at the New Empire Theatre, Detroit, on Dec. 25. Miss Hanson will in the meantime recuperate at her home in Mt. Clemens, Mich.

Henri Marteau, the young French violinist, will make his first appearance in New York this season at Carnegie Music Hall on Friday and Saturday.

Hattie Schell Tracy, who is in Thomasville, Ga., for the Winter with her husband, Dr. Tracy, writes that the latter is regaining his health after serious illness.



A picture of Elvira Frencelli, a diminutive but engaging and accomplished opera singer, is given above. Miss Frencelli, who has a clear, full voice and a charming stage manner, has this season won great praise for her singing of *Violet in The Little Tycoon*. Willard Spencer, who wrote this opera, declares that she has sung the music of this role better than any of her predecessors.

Vivian Hayes has signed to play the part of Miss Tripp in *A Piece of Steel*.

Manager Stuart Vernon wishes to inform his professional friends that he has resumed his own name, H. Stuart Raleigh, and will be known by it in the future.

Frank Currier has been engaged by Abbey Schofield and Grau as stage manager for Abbey's Theatre.

Sodene Powell has joined the No. 2 Trip to Chinatown company as stage manager.

The Tenderloin Club will give a benefit for itself on Sunday night, Dec. 21, at the Park Theatre.

The janitor of the Park Theatre, Philadelphia, arranged a dog fight to take place on the stage of that theatre on a recent Sunday night, unknown to Manager Frank Hoff, who, with several policemen, appeared on the scene and captured nearly a hundred "sports" who had gathered to witness the affair. The janitor had made a pit of the stage, set an appropriate scene, and lighted the footlights, while the dogs that were to have engaged were being prepared in the stars' dressing-rooms when the descent was made.

Frederick Paulding has been the guest of the officers of several of the Posts in Texas which he toured last month.

Florence Gerald, having closed a four weeks' engagement with Charles Cook's stock company at Lynn, Mass., has joined Frank Mayo.

The Sisters Leigh, originators of "The Mirror Dance," will soon be seen in a novelty called "The Mystic Dance."

William Stewart is winning praise for his leading work with Robert Mantell.

George A. Jacobs has assumed management of Allen's Opera House at Tamapa, Pa. Mr. Jacobs has for some time been *The Mirror* correspondent at that place.

The Brockton, Mass., *Enterprise* records a strange incident at the Opera House in that city recently. Before the performance of *Primrose and West's Minstrels*, Business Manager Scott and Mr. West "guessed" separately as to what the receipts would be. Their guesses were the same to a cent, and when the house was counted the receipts exactly tallied!

Milton Nobles has made an addition to the cast of *The Phoenix*, in the person of Fanny Myers, late of the Greenwood Opera company. She will begin her engagement on Dec. 21 at Chicago. She will play the soubrette part and introduce vocal specialties.

Charles Frohman's Comedians, who affect Washington as a place for the trial of new plays, will soon produce a new comedy there entitled *Mrs. Grundy, Jr.*

Agnes Herndon has recovered her health, and will commence her long-contemplated tour soon. She will play *A Wild Woman*, *A False Marriage*, *La Belle Marie*, and *A Remarkable Woman*. The last-named play was suggested by Dumas' novel, "The Queen's Necklace." J. H. Laine, so long connected with P. S. Gilmore, will take charge of Miss Herndon's business.

Rebe Rial closed with *Across the Trail* to join the Down the Slope company.

Arthur G. Thomas writes from Pittsburg, Pa., under date of Dec. 2, that the name of Harry Randolph has been taken from the cast of *The County Fair*, on which it was inadvertently left after Mr. Randolph had severed his relations with the company. Manager Thomas spent Thanksgiving Day at home.

"Dorothy" has opened a dramatic, musical and vaudeville agency at 47 West Twenty-eighth Street. She says that if she succeeds as well in the theatrical world as she has in placing performers in club and social entertainments, she will be delighted.

C. L. Vaughn, an aeronaut, was thrown heavily against the Town Hall at Centerville, Cal., by a high wind, on Saturday, while making an ascent, and crashed through window and fell to the floor, receiving probably fatal injuries.

The *Toronto Empire* complains at the exhibition of children in *The Black Cat*.

IN THE WINGS.

Week after next Charles Frohman's comedians will present for the first time a new comedy entitled *Mrs. Grundy, Jr.* This company always makes its productions in Washington, D. C., and that is where Mrs. Grundy, Jr., will be introduced. Mr. Frohman's press agent does not mention the author of the piece. I have not the least doubt, however, that it is an emasculation of the French farcical comedy, *Carnigan Versus Carnigan*. In the original, it is one of the most improper pieces ever acted in Paris—that means, of course, in the world.

Clyde Fitch has been chosen by Mr. Frohman to purify *Carnigan Versus Carnigan*. Mr. Fitch, I believe, has made it so nice and clean that it would not make a seminary shudder.

Is it not about time, by the way, that Mr. Fitch turned out a play of his own? A *Modern Match* and *Frederic Lemaître* indicate that he is more than a brilliant promise. But leaving out of the question *Bean Brummel*, and the two failures, *Pamela's Prodigy* and *Betty's Finish*, and the two plays I mentioned above, he has attracted our attention simply as a tinker of other men's plays. For instance, *A Social Swim*, *April Weather*, *Pere Goriot*, *The Masked Ball*, *An American Duchess*, and now *Mrs. Grundy, Jr.*

Harry Hewitt, who died last week, made the mistake of his life when he wrote "It's English, You Know," for Henry Dixey. That song obscured his other work. He was alluded to as: "Isn't he the fellow that wrote 'It's English, You Know?'" Few noted that he was at different times society editor of the *World*, a prolific writer on theatrical matters for syndicates, the director of the American tour of Oscar Wilde, the editor of the *Sunday Mercury*, and a financial writer for two or three New York dailies. He wrote the brilliant interview with the late Duke of Marlborough when the Duke was here about five years ago, that made it clear to us that the Duke was a philosopher and political economist of extraordinarily sound judgment.

Mr. Hewitt's most notable accomplishment, though, was the putting forward in the field of letters of Ward McAllister. I do not know whether or not a vote of thanks is due him for that.

Off the stage, Sandow, the strong man, does not suggest either in appearance or manner, the man of muscle. He is short, gentle, and affable. "Here," said he to me, "is a trick, my friend, the Emperor of Russia, who is a very powerful man, once did in my presence. Then Sandow took a pack of playing cards and tore it in half. 'Here,' he said, 'is a trick, my friend, the Emperor of Russia did not do.' Then he placed two packs of cards together and tore one hundred and four cards in strips.

The management of the Metropolitan Opera House are having lots of trouble. The opera singers don't like to have the members of the America company occupying their dressing rooms and *diversa*. It is quite a common occurrence, I am told, for a singer to toss the wardrobe of a member of the America cast into the hall. Then the member of the America cast brings it back again, and performs a similar operation upon the singer's trunk.

H. F. Jordan, manager of the New Taunton Theatre, Mass., sends me a good suggestion. He writes: "Why not form an organization composed of the managers of every first-class one, two and three night stand theatre in New England, the special object of which will be to keep off their stages inferior attractions? They could do this by having a code of letters, A, for instance, meaning superior; B, excellent; C, fair; D, poor, etc. If this plan were adopted a manager would not be obliged to put on paper anything he would not want to have the traveling manager see."

Mr. Jordan adds that if such an organization could be established it would inspire great confidence in the New England circuit and would bring about at once splendid pecuniary results.

Quite so, Mr. Jordan. But would it not be better still if managers of New England, and for the matter of that, of all theatres, would have the courage of their convictions and explain to their brother managers, without the assistance of a code, the merits or demerits of their attractions?

I am glad to hear that the Russell Brothers—James and John—whose impersonations of Irish servant girls at Tony Pastor's and other prominent vaudeville theatres are hugely comic and thoroughly artistic, are meeting with success with a company of their own on the road. I have always held that James Russell's imitation of Sarah Bernhardt in *Dumas' La Princesse Georges* is as graphic, as subtle and as grotesque as Dixey's parody of Irving in *The Bells*, or Nat C. Goodwin's burlesque of John T. Raymond as Colonel Sellers. What the Russells need now is a new sketch for the display of their unique talents. While they are about it, why not have a complete play written?

Francis Wilson's engagement in Erminie at the Broadway Theatre is drawing to a close. It is worthy of note and praise that during the three months Mr. Wilson has been appearing here there has not been published one scandal, "fake" or sensational story concerning him or his company. Shades of Marie Tempest, *De Wolf Hopper*, Lillian Russell cast yourselves upon this fact!

The London theatrical season is not especially brilliant or novel just now. The theatres are going in for revivals. At the Garrick, there is *Ugolino*, at the Lyric, *The School for Scandal*, at the Haymarket, *Captain*

tain Swift, and at Standard, *Uncle Tom's Cabin*.

I hear that the Boston Grand Opera House stock company is to come to the Star Theatre in January to play *Rosedale*. How nonchalant, gallant and winsome was Lester Wallack as Eliot Grey in that piece. Many a venerable theatregoer will turn out to see this favorite drama of the "palmy days." The element of pathos will figure largely in its revival on the stage of its first productions. The question is, will we not find it lack lustre without Lester?

Charles Stevenson, actor, is in town from Chicago for a few days. Did I say actor? Beg pardon! Mr. Stevenson says he has abandoned forever the stage. He is booming a champagne. In Chicago he belongs to several clubs and leads a life of seeming leisure. But he is constantly watching the opportunity to open a bottle. PACQUIET.

HINTS TO STUDENTS.

Don't imagine that a love of the drama, a desire to become an actor, or a "feeling that you have within you the embryo qualifications for dramatic work" is any evidence whatever that Nature intended you for a player. The great majority of the stage-struck have no more talent for the art of acting than they have for any other art; indeed, not a few of them could not, under any conditions whatsoever, rise above mediocrity as players. On the other hand not a few of the greatest players the world has seen became players by accident, or say by the force of circumstances. The great Kean was the son of a strolling actress; Rachel was picked up in the street by a Professor of the Paris Conservatory; Macready, the son of an actor-manager, was forced upon the stage by his father's reverses; Fanny Kemble was the daughter of an actor, Charlotte Cushman did not think of essaying tragedy till after she lost her singing voice; Edwin Booth drifted on the stage as a consequence of being the son of an actor, and the like may be said of Mr. Jefferson.

Don't imagine that practice, experience, will ever give you prominence as a player. Practice that is not of the right sort is worse than no practice at all. How often do we see players get worse from year to year! We have examples in plenty, but none better than we had in the late Marie Prescott, a clever woman that was a very much better actress ten years ago than she was at the end of her career. Practice emphasized her leaning toward the artificial. The like might be said of the late Lawrence Barrett.

Don't imagine that the best way to learn to act is to begin with small parts and to work your way up. It isn't! It's the best way to learn the actor's trade, but that's another matter. The best way to learn to act, to get on in the actor's vocation, is to aim at the outset at the very topmost rung of the histrionic ladder, provided circumstances permit you to make the preparation necessary to clutch the topmost rung and to hold onto it. If you fail to attain the end aimed at, you will nevertheless find yourself higher up after a short lapse than you would have found yourself after a long climb.

Struggle to keep out of the "rank and file." It's time enough to go in when circumstances force you in. Having been in the rank and file is nothing to be proud of, though many seem to think it is. Does a man learn to build houses by carrying bricks, or to command fleets by scrubbing decks? The bottom is always crowded; the top has always room. A man might be a navigator without ever seeing the sea, or sail the sea his life long, and know nothing of navigation; so you may be an artist without ever seeing a stage, or a duffer and tread the stage, no matter how long.

Two years, three at the most, is long enough to make as great an actor as has ever lived, and only a very small part of the two or three years need be spent in playing. Of course the candidate would have to be as great a dramatic genius as has ever lived. A student of dramatic art gains nothing by treading the stage until he has gone through a thorough course of preparatory training. Wellnigh everything he has to learn can be learned in a room ten feet square just as well as it can be learned anywhere else. The ill effects of playing until one has received proper and thorough rudimentary instruction are, as a rule, very great. Not one actor in a hundred ever studies seriously after he begins to play. But few, in fact, study seriously before they begin to play. They talk a deal about studying, but commonly they study not at all. Memorizing is not study in the sense I am now using the word. Some of the greatest groups memorize with marvelous ease.

The actor's pursuit is hardly an intellectual pursuit, when pursued as most actors pursue it. A man might play Hamlet, and play him well, and never step foot on the stage until, say ten days before he made the attempt. The road to fame and fortune is short for the actor that has the necessary requirements, mental and physical, provided he have, when prepared, an opportunity to show what he can do. It is better to do a little well than to do much indifferently; excellence in one is better than mediocrity in all. He that can do the greatest thing is the greatest man. Versatility never yet has made greatness.

Don't imagine that to become an actor it is necessary to begin by going through a course of "physical training and deportment," embracing an easy and peaceful carriage of the body, together with a facile government of the muscles and joints, a perfect control of the facial muscles, and a cultivation of an equal flexibility of the voice, as a recent writer expresses it. He that learns an elaborate system of gesticulation and gives much attention to tone-making, for so it is quite called when he comes to act, to think of his gestures and his tones, will, he should be thinking of something else. The gesture and the tone, when they are

spontaneous is better not made, and it will not be spontaneous unless it is the expression of an emotion, and it cannot be the expression of an emotion if the player is thinking of his gestures and tones. It is this mechanical, brainless procedure that has brought elocution into disrepute. The writer I quote from above seems to think that elocution consists mainly, if not wholly, in action and tone-making. Such elocution has about as much of the intellectual in it as the turning of flip-flaps has. You want the action and the modulation, but both should be mainly the natural, the spontaneous, outcome of study in another direction. As for gesture, a few general notions should suffice, while modulation may safely be allowed wholly to take care of itself. Twenty actors gesticulate too much to one that gesticulates too little. The absence of gesticulation is rarely, if ever, missed, while over-gesticulation is often offensive. Not infrequently, action is the refuge of impotency. How offensive to the eye is the actor that thinks he must raise a hand every time he opens his mouth!

If you would learn to act, begin with the difficult thing an actor—if he would excel—has to learn; the thing that is, far and away, the most important thing he has to learn; the thing that, work and worry as he will, he seldom arrives at excellence in. I mean the art of delivery, the art commonly called elocution, which, properly, embraces everything done with the voice-making apparatus. All else that the actor has to learn is comparatively easy and can be learned twice over, with time to spare, before even the most gifted can learn to read really well. In fact, the art of reading is so difficult that only a few persons ever become sufficiently acquainted with it to know how difficult it is. For most persons, the most difficult thing to learn in order to read naturally is to learn properly to make the necessary pauses. That the right placing of the emphasis is also not always easy we have evidence in the article I have already quoted from, which is from the pen of the director of a somewhat pretentious School of Acting. The director, among other things, says to the student of acting, "Think for yourself." Now this emphasis is quite correct if the director means, for example, not only *think* for yourself, but neither this nor anything akin to it, I take it, is what the director would say. If I understand him aright, what he would say is this: Don't let others think for you, think for yourself. Not think, but yourself is the emphatic word. If we find the chief of a school of acting going wrong in his emphasis in a simple sentence like this, do we need further evidence that to read well we must be careful what we do?

I am one of those that believe in attacking the actor's art from the intellectual, not from the gymnastic side; one of those that believe in giving one's best energies to the cultivating of the brain rather than of the brawn; one of those that believe if the mind goes right the action is pretty sure not to be far wrong. The brain, not the muscles, is the seat of emotion, and emotion is well nigh everything to the actor.

More than all else it is an actor's utterance that fixes his position as an artist.

Get all the voice possible, but don't cultivate modulation; that will come of itself as you progress in the art of reading.

No, no, you that would be actors, don't allow yourselves to be misled to believe that "principal among the things to give your attention to is general physical training and deportment."

Acting is a more intellectual art than dancing, though among those that do not seem to think so we sometimes find even a director of a school of acting. ALFRED AYERS.

A PATHETIC INCIDENT.

Revel Germaine, an actor quite well known, walked up to the clerk's desk in the Continental Hotel, Philadelphia, last Tuesday, and there met a group of friends, among them DeWolf Hopper and H. A. D'Arcy. Germaine was cordially greeted, and D'Arcy, after learning that Germaine was not engaged, offered him a position in his company.

They started for the café to complete arrangements, when Germaine fell heavily to the floor, cutting his head on the marble tiling and becoming insensible. An ambulance was summoned and the injured man was taken to the Pennsylvania Hospital, where his injury was attended to. The physicians, after examining him, said that Germaine had fainted for lack of food.

It was found that he had been living in great indigence, and that he had steadily refused to disclose his condition to his friends, who upon learning his circumstances at once took measures to relieve his necessities. After a few days in the hospital, he will take a position with Mr. D'Arcy.

MR. POPE'S NEW LECTURE.

On Wednesday evening of next week Charles R. Pope will deliver before the Goethe Society at the Hotel Brunswick his lecture on "Shakespeare and the Evolution of Thought in the Sixteenth Century." Mr. Pope has not delivered this lecture before in this city. It is understood that he has been engaged by a prominent lecture bureau to fulfil several engagements this Winter.

IMPROVED SERVICE TO CINCINNATI AND ST. LOUIS.

The Baltimore and Ohio Southwestern Limited, leaving New York 9:00 A. M., and the fast Express leaving at 7:30 P. M., for Cincinnati and St. Louis, are now equipped with a complete Dining Car service, built expressly for these trains by the Pullman Company. Pullman Dining Cars are also attached to Royal Blue Line trains leaving New York 9:00 and 11:30 A. M., and 5:00 P. M., for Cincinnati and Washington.

PROFESSIONAL DOINGS.



Above is a good likeness of Harry Hilton, a fine tenor and a promising actor, now playing leading juvenile with Charles A. Loder's company in *Oh, What a Night!* Mr. Hilton was principal tenor with Hallen and Hart for four seasons, personating the Frenchman in *L'ayer On*, and the editor and Morton Harris in *The Idea*. Previous to his connection with Hallen and Hart Mr. Hilton appeared in *The Gypsy Baron*, *The King's Fool* and other operas produced by the Concord Opera company. Mr. Hilton makes a specialty of ballads and descriptive songs, and he is uniformly praised by the press and applauded by the public.

E. J. Hassan is in this city this week, rehearsing *Rock of Ages*.

Fred D. Randall is at the Vanderbilt Hotel in this city, representing the Colored Georgia Minstrels.

Fred Marsh has assumed the sole management of the T. B. Alexander company. During the past three months Mr. Marsh has been ahead of this organization. H. M. Personett is now in advance.

Nina Bertini-Humphreys has been engaged to sing the soprano role in the oratorio of "Elijah" to-morrow evening for the Schubert Vocal Society of Newark.

By Wits Outwitted opened the new Opera House at Charles City, Ia., on Nov. 25, to gross receipts of \$1,500. The same attraction opened the new Opera House at Rock Valley, Ia., on Nov. 27.

Spaulding's Bell Ringers, with Georgia Dean Spaulding as harpist and bell soloist, are touring New England.

"Biff" Hall writes: It is related here that when Clyde Fitch's *Frederic Lemaître* was produced in New York city, with Felix Morris in the title role, after the performance Mr. Fitch asked Ferdinand Gottschalk, of the Vokes company, who Kendall Weston was. "He is a Chicago man—runs a school of dramatic art there," replied Gottschalk. "Then why don't he go to it?" asked Fitch.

There was a funny scene in Arizona Joe at the Grand Museum, Boston, recently. In the play an actor is supposed to slice an apple in halves while he stands on his head. The apple is really sliced by a string worked by a stage hand behind the scenes, but to the audience it looks like a great feat. At the performance in question the gun missed fire, but the stage hand did not know it, and halved the apple to the great delight of the audience.

Lottie Mortimer writes to *The Mission* that she has begun a suit for divorce against her husband, Emil C. Wolff.

Elvira Frenelli calls *The Mission*'s attention to the fact that Manager Dunlevy, of The Little Tycoon Opera company, is using her name on the programme as the personator of Violet, when in fact she has not been connected with the company since Dec. 3. The understudy is now playing the part, but Miss Frenelli's name is employed by the critics—notably those in Norfolk, Va.—in severe criticism of the Violet of the company.

Bert Andrus, who made a hit as Vance, the private secretary, in *The Senator*, early in the season, has signed to play leads with Agnes Herndon.

Shore Acres closed its engagement at the Fifth Avenue Theatre on Saturday night, and will open at Daly's on Christmas.

George W. Winnett, agent for Era Kendall's company of Fisher's comedians, in just landed, writes from Fostoria, O.: "We have been out since August 14 and have only played two week stands—Rochester, N. Y., and Nashville, Tenn. The rest has been night stands, and last week our gross receipts reached \$2,500, Evansville and Terre Haute contributing \$1,500 and \$1,700 respectively, with Cairo, Effingham, Anna and Murphysboro all well up. As yet we have had no cause to complain."

Joseph Garland has been appointed by Primrose and West as act manager of their minstrel company for the season of 1904-5. Mr. Garland's experience in the minstrel business has been long and varied.

Frederick Melville, Amanda Hill and another member of the Black Crook company started on a sleigh ride at Hamilton, Can., the other day. Their horse took fright at a noisy electric snow sweeper, tipped over the sleigh, threw the occupants out, and ran away. Miss Hill was thrown against a trolley pole and rendered insensible, but was restored to consciousness in a neighboring hotel without serious injury.

THE USHER.



Melba is undoubtedly a fine artist, but she lacks the divine spark.

As singer she is Calve's equal, perhaps, but as actress she is not to be mentioned in the same breath with the great lyric interpreter of Santuzza.

Never have two artists afforded a more marked contrast in respect to their qualifications for winning the favor of our opera-goers.

Calve's triumph was due solely to the force of her genius.

Melba undoubtedly gratified the critics, but it is impossible to believe that the stir created by her first appearance at the Metropolitan was not the result, in a large measure, of the romantic association of her career with the action of the house of Orleans.

There is no mob on earth so snobbish as the American mob, and those representatives of the sovereign people of this republic that fill the boxes and the stalls at the opera are of the kind that regard with awe and admiration anything or anybody that in any sense may be said to emit even the refracted lustre of monarchical personages.

And now the scribes of London are finding fault with Mr. Daly for mixing English actors with the milieu of his American company, and playing *The School for Scandal* in a style that is half British, half modern, and half traditional.

As he presented the old comedy here, Mr. Daly was taken to task because of the distinctly contemporary flavor his players gave to a piece that is essentially a play of manners. The whole performance suggested a curious, incongruous spirit of modernity.

Of the present London revival *Ugolino* Fair pertinently asks: "Why contrast a Sir Peter in the person of Mr. Farren, redoubt of all the best and most revered traditions, with the boisterous, lewd, spick-and-span Charles Surface-up-to-date of Mr. Arthur Bourchier? Why play the play at all? Or, if it must be played, in the name of all that is reasonable, let it be played with some measure of symmetrical consistency. An English *School for Scandal* we regard as quite excusable; for an American one would have been funny; but a mixture of nationalities and speeches is too awful. Farren and Bourchier, Ada Rahman and Violet Vanbrugh—different ages, different accents, different everything."

I am told that under the sharp fire of London criticism Mr. Daly preserves an unswerving demeanor of genial and kindly philosophy.

He smiles when he reads articles that if printed in New York papers would cause the faithful Dursley to be dispatched to the counting-room with the awful message: "Take out my advertisement!"

That is Mr. Daly's outward appearance. What is going on inside of Mr. Daly—whether he commands a furious volcano or the sweet and resigned calm that betokens gentle peace—reporters can not say.

But in spite of this public attitude Mr. Daly has relinquished not one jot of the severity of the rules and the regulations governing the professional and the private department of the members of his company.

One or two of his actresses were so unfortunate as to please the press and the public of London, and to come as near to making hits as juxtaposition to Miss Rahman ever permits.

The newspapers innocently sent them requests for interviews and information of a biographical description. They, of course, obeyed the master's behests and declined to respond, and they were singled out forthwith by way of punishment for having attracted some attention to their work and in the next production were degraded to minor parts.

For of such is the kingdom of Daly!

Dr. Parkhurst admits that the social evil is ineradicable, and therein he shows more common sense than is usually possessed by zealous reformers. Then what does he expect to gain by casting the women of the town into the streets?

If his only motive is to prove that he is right and that the police are wrong, he is

taking a cruel and inhuman way to enforce his position.

The Parkhurst crusade can have no more permanent effect than to scatter the microbes of vice throughout the city, infecting decent neighborhoods and rendering it more difficult than ever for the police to keep an eye on a class that needs close watching.

It was certainly better for the community when that class was practically restricted to a colony in the Tenderloin district.

If the time has come when the social evil must be dealt with in this city, let it not be left to a rainbow chaser like Dr. Parkhurst. Let the local authorities legalize and license an institution that cannot be wiped out, taking the experience of France, of Spain, of Germany, and of other countries as a guide.

Dr. Parkhurst freely admits the futility of removing the evil. He merely renders it more menacing by driving it into hiding places, there to breed pestilentially.

I think that *The Misanthrope* has proved beyond question the honesty of its objections to the legal injustices perpetrated upon the children of the stage by the Gerry Society.

Until the law is finally amended so as to free them from the outrageous domination of that organization it will never give up the fight. And sooner or later the victory will be ours. It is only a question of time.

But I would have my readers to understand that the friends and workers in this movement never contemplated that the present law should be broadened so as to permit children, in any circumstances, to appear in circus or acrobatic performances.

Every person sincerely desirous to secure justice for the children, to obtain the legal right for them to act, to sing and to dance at all times and in all places where neither their health nor their morals are jeopardized, is, so far as my knowledge extends, as completely opposed to the licensing of child acrobats as Mr. Gerry himself.

No doubt, as in the case of the Schaeffers, there are rare instances where juvenile gymnasts are tenderly and solicitously guarded from accident; but, as a general thing, their occupation is hazardous in the extreme.

There is no reason why exceptions should be made for the Schaeffers or any other troupe. The fact that a child, unable to discriminate and as a matter of fact unable to protect, is compelled to spend its time almost from infancy in training of the most arduous description, and that it is then sent before the public to engage in feats that are perilous to life and limb, no matter what may be said to the contrary, is revolting to every person of decent instincts.

When children arrive at the age of discretion if they choose to become acrobats well and good; but when they are under that age they should be protected and prohibited from following such a vocation.

I am opposed to Mr. Gerry in his irrational persecution of the children of the stage; but I heartily sympathize with his action in the Schaeffer case and in all others of the same kind.

I learn that a number of managers in other cities than New York and Boston have signified their intention to adopt the ten-cent tax on complimentary tickets for the Fund's benefit.

This tax should be universally adopted. It ought to prevail in every theatre from here to San Francisco. It costs the manager nothing more than a little pains, and that he should be willing to give in the interests of the charitable association that it is the duty of every man connected with the theatrical profession and the theatrical business to sustain.

The tax comes out of the pocket of the dead-head. Where it is now imposed the dead-head does not object to it. On the contrary, he gives in his mite with the utmost cheerfulness.

I am asked to say that Mrs. Edwina Booth Grossman is writing some reminiscences of her father, Edwin Booth, and that she begs her father's friends to send her transcripts of each of his letters as they may possess and as they may wish to add to her publication. These will be thankfully received and acknowledged by Mrs. Grossman, whose address is number 12 West Eighteenth Street, New York.

I hear that the Professional Woman's League is soon to move into a house, the whole of which will be given up to the various departments of its work.

The League are divided in opinion as to the best neighborhood to locate in, but I advise them if they wish to be in the most convenient situation to come up above Thirty-fourth Street.

Forty-second Street is destined to be the theatrical centre within a couple of years. It is now nearer to the present centre than is the old Rialto.

W. F. Henderson, manager of Walker Whiteside, writes: "I had a more disagreeable experience with Larry H. Reist than *The Misanthrope* had. He contracted bar bills

everywhere on the road when he was doing Mr. Whiteside's advance work, and he 'touched' numbers of people. He overdraw his salary \$100, besides leaving bills of \$200 for the company to settle. On our arrival at Denver I discharged him. He had run up a bill of \$76 at the hotel there that I declined to pay. Upon the arrival of the company at Lincoln, Neb., Reist attached my secretary, claiming that I was indebted to him in the sum of \$200. He worked for me three weeks, and as I had no contract with him, he claims double the salary we agreed upon. The man is a disgrace to the profession."

Have you seen it? What do you think of it? I mean the *CHRISTMAS MIRROR*, which came out punctually, according to schedule, last Saturday.

ALLEN'S GRAND OPERA HOUSE.

Edward H. Allen, well and favorably known in the theatrical profession, has secured a ten-years' lease of Albion's Grand Opera House, Washington, D. C., and will take possession at the beginning of next season. The house will be known as Allen's Grand Opera House. In speaking of the contemplated changes, Mr. Allen said:

"It is my intention to make Allen's Grand Opera House one of the finest and best-equipped theatres in America. With this end in view I have secured the property, and the grand entrance will be on Pennsylvania Avenue, opposite Willard's Hotel, making it the most centrally located in the city. The house will be entirely lighted by electricity, and every modern improvement will be used both before and behind the curtain, and the fact that the Grand has 270 seats more on the ground floor than any other theatre in Washington will commend it to the consideration of high-class attractions."

"I shall play no favorites as far as the newspapers are concerned, but will advertise in every one of the Washington dailies. I have already filled seventeen weeks of next season with the most desirable attractions, as it is my intention to play no other."

Mr. Allen has a large business following in Washington. He is president of the Allen Publishing Company, and also president and general manager of the Standard Engraving Company. Albion's has always been considered one of the best paying houses, and with Mr. Allen's bright, energetic business methods, it is bound to take first rank among Washington theatres.

AGAIN SUCCESSFUL.

The Professional Woman's League repeated the performance of *As You Like It* at the Columbia Theatre, Brooklyn, last Thursday afternoon, and swelled the League fund with about \$2,000 thereby. Some changes were made from the original cast, owing to other engagements of several of the women who originally appeared at Palmer's Theatre in this city.

The part of the Duke, formerly taken by Mrs. E. A. Eberle, was assumed in Brooklyn by Jennie Reiffarth; that of Charles, formerly taken by Marion Abbott, by Kate Weston; that of William, formerly taken by Laura Hurt, by Marie Carley; that of Celio, formerly taken by Emma Field, by Helen Ottolengui; that of Phoebe, formerly taken by Bijou Fernandez, by Quennie Vassar; that of Andrew, formerly taken by May Robson, by Sidney Cowell; while Jose Knight, Clara Throppe and Louise Galloway also appeared in the Brooklyn performance.

Among those present were Mrs. A. N. Palmer, Mrs. Rachel Marzley, Madame Cottrill, Amelia Glover, Mrs. E. L. Fernandez, "Aunt Louise" Eldridge, Mrs. Robert Mantell, Estelle Clifton, Ethel Mariow, Lillian Lawrence, Bertha Welby, Rosa Rand, Rose Fowler, Olive Chamberlain, Nettie Murray, Mrs. W. G. Jones, and Node Kingsland.

IN WILLIS RICE'S HONOR.

On Wednesday evening Captain William Henry White, the brilliant vice-president of the Lotus Club, gave a dinner in honor of the popular Chicago journalist, F. Willis Rice, who is visiting the metropolis. The guests invited to meet Mr. Rice were General James, Chester S. Lord, managing editor of the *Sun*; Parker Chandler, of Boston; Howard Paul, Chas. Fulton, Mr. Baumann, General Collins, Harrison Grey Fiske, Stanley Cohen, and Mr. Summers, Sir Edwin Arnold's ex-secretary. The feature of the elaborate menu was a saddle of South-down mutton, imported expressly for this dinner, but the Lotus chef distinguished himself throughout the feast. The private room in which the dinner was held was decorated profusely with flowers, and a superb centrepiece of American beauty roses graced the round table. It was a great night for Chicago, represented in the person of Mr. Rice, who related several interesting chapters of unpublished history connected with the preliminary work of the Fair. The Lotus orators in turn glorified the grandeur and beauty of the White City.

PERUGINI TO SUCCEED AVERILL.

Perry Averill is to have the support of Lillian Russell in Princess Nootne at the Casino. Mr. Averill is the leading tenor of the organization.

Canary and Lederer have engaged to succeed him. Signor Perugini. The change in the cast, it is understood, will take place within a week.

Perugini's last appearance at the Casino was in *The Merry War*, under the management of Colonel McCaull.

If you want play books, photographs, or popular songs, send stamp for catalogue to Supply Department, New York Dramatic Mirror.

is depleted blood. The blood lacks richness and the cheeks lack color. The whole system lacks the nourishment of

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SAID TO THE MIRROR.

H. S. TAYLOR: "In your answer to correspondents you have made an error with regard to *The Span of Life*. The first production in America was not in New York, but at the Empire Theatre, Philadelphia, on Jan. 9, 1892.

WALTER SANFORD: "My five melodramas are doing well on tour. What is the secret of my success? Well, so far as it goes, I attribute it to a considerable extent to the fact that I am very careful with regard to the theatres in which I book my melodramas. Of one thing I am positive: It is a fatal mistake for any manager to attempt to present melodramas at a Broadway theatre.

JEROME EDDY: "The Postmaster, the play Alice E. Toes and I have written, will not be acted this season. The times are not propitious. It will be put on at a New York Theatre for a run in the Fall."

BEN TRAIL: "I shall sail for England soon. I have got my eye on some attractions in Europe, and I may secure one of them and stage it in America next year."

CHARLES FROHMAN: "I have contracted to present Charley's Aunt for a five month's engagement at the Columbia Theatre, Chicago, next Summer."

JEROME K. JEROME: "The critical welcome accorded *The Councillor's Wife* has heartened me more than I can express. It proves that in any case an author can rely upon being understood and sympathized without reference to the success or failure of his play."

ROSS COCHRAN: "It is quite true that I intend to have a stock company in New York. I hope to have it by next Fall. It is simply a question of time. I think, though, the day is past when a stock company can play in New York through the entire season. I should not play my organization here for more than five months. The rest of the season I would tour it."

CHARLES A. LOHR: "I notice *The Misanthrope* says Della Fox is said to have the smallest foot of any one in the profession. Nina Gennet, who has been in my company for five years, claims that distinction. She wears a child's No. 13½ shoe."

CHARLES KAUFMAN: "I have left the support of J. K. Murray in *Glen-da-Lough*. Mr. Murray owed me \$75 for costumes and for services for over a year. Two weeks ago I was dismissed by Mr. Murray's manager, W. H. Powers. Then I attached Mr. Murray's personal effects."

MARK KLAU: "It has been a season of many break ups. Our exchange has been kept busy day and night lately, rearranging companies' routes, and filling gaps of time thrown open in theatres we represent."

J. W. HILL: "I have a woman officiating in the box-office at Hermann's. Last week I had a woman usher. I am thinking seriously of having women ushers in all parts of the house, instead of men. Women have been employed as ushers with great success in Chicago. New York didn't get the Fair, but we may as well have the fair ones."

AGNES HANCOCK: "I shall start my starring tour on Christmas Day at Plattsburg, N. Y. Joseph Jemel will manage me. I shall revise *La Belle Marie*, and shall appear in several new society plays."

"BET" HALL: "My friend, Frank Murray, who is now with Charley's Relation, sends me a few new chrysanthemums for my bouquet ofoubrette names. They are Dottie Deer, Lydia Depew (ah, there, Chaucery!) Lu Wain, Willie Simons, Grete Gollus, Cilly Fan Hain, Cordie Davega, and Sabe Tolena. There is a collection for your life. I can't find one of them in the *Century Dictionary*."

OF INTEREST TO TRAVELERS.

The Baltimore and Ohio Railroad announces that they have placed on sale round trip tickets at reduced rates to the Winter Resorts in Florida and the South, and also to such points of interest as Loran, Kanawha Bridge and Gettysburg. This Company has also arranged to place on sale excursion tickets to San Francisco and other points in California on account of the Mid-Winter Fair, at unusually low rates. Excursion tickets are now on sale to Baltimore and Washington via the famous Royal Blue Line.

With its established train service via Washington to Cincinnati, St. Louis and Chicago, the B. & O. is in the best of condition to handle Western and Southern travel. That the line is a popular one, is attested by the immense World's Fair business handled this Summer.

Those contemplating a trip West or South this Winter, should write to C. P. Crake, General Eastern Pass. Agent, 4 Broadway, New York, for rates and other information.

Week
Commencing
Sunday,
Jan. 14,

OBITUARY.

Asman, long prominent in management and theatrical agency, passed away in Captain Marshall Perry, who died at Portland, Me., on Nov. 28, aged sixty-two. He was employed by the Portland Steam Packet company as advertising agent. The deceased had been a steamboat captain on the Mississippi and on the great lakes. Entering the amusement business, he was for a long time manager and agent for various companies. He was a warm personal friend, as well as manager, for Artemus Ward, to whose grave, a year ago, he made a loving pilgrimage. He also managed Charles Dickens' tour in this country with such success, as to bring forth a letter of special thanks from that author, and a handsome cheque in addition to his salary. After his tour with Dickens, he took a company down the Mississippi on a steamboat, and leaving them at New Orleans sailed back to St. Louis alone.

Henry Thomas, lessee and manager of the Academy of Music, Montreal, died on Nov. 27 in that city, after an illness of several months, aged fifty years. The deceased had been connected with the theatrical business for many years, and since 1878 had managed the Academy. He was the fourth son of James Thomas, a merchant of Montreal. Before he became identified with the Academy, the deceased had long represented the Theatre Royal, and he quickly bettered the fortunes of the former house, which had fallen because of poor management. Mr. Thomas was well and favorably known to the profession in the United States and Canada, and in the city of his birth he was very highly respected. He leaves a widow, who will continue the management of the Academy of Music.

George O. Willard, the well-known journalist and dramatic critic of Providence, R. I., died in that city on Nov. 25, of heart disease. The deceased was on the street but an hour before his death, apparently in good health. He was born in Pawtucket in 1834, and thus was nearly sixty years old. He learned the trade of a printer, and was identified with newspapers in Woonsocket and Pawtucket before 1856, when he removed to Providence where he won distinction as a journalist. He loved to write of the theatre, and published a "History of the Providence Stage from 1762 to 1891." He numbered many prominent players among his personal friends. He was an ex-president of the Providence Press Club, and an officer of the Providence Lodge of Elks.

George Frederick Howard, whose death in Boston was briefly chronicled in *The Mirror* last week, was aged forty-three years. He leaves a wife and one son, Frederick, the latter of whom is a member of the 1492 company. The deceased joined McKean Buchanan's company as a tragedian in 1860. Later he was second low comedian at Ford's Theatre in Baltimore, whence he went to the Walnut Street Theatre in Philadelphia as first low comedian. In 1879 he left this theatre, and afterward traveled with Lotza, the Harrisons, and various companies. The last five years of his active theatrical life were spent with Henry E. Dixey, whom he left in 1891.

Henry Sinclair Hewitt died on Wednesday morning of pneumonia at his home, 115 Fifth Avenue. He was thirty-five years old. At the time of his death he was the financial editor of the *Daily America* and the *Commercial Advertiser*. He was well known in the theatrical profession. He wrote several popular topical songs. The best known of them is "It's English, You Know." At various times he wrote for the *Tribune*, the *Morning Journal* and the *World*. Two years ago he was editor of the *Sunday Mercury*. He leaves a wife, Marquitta Hewitt, who is a playwright, and a son.

George H. Hassan, the comedian, a brother of E. J. Hassan, died of consumption on Dec. 1 at the home of his parents, Boston Highlands, aged 20 years. For seven years the deceased played the comedy part in *One of the Finest*, which is owned and managed by his brother. While the company was snowbound by a blizzard in Northern Iowa, last season, he contracted a severe cold, which rapidly developed into consumption. He was a member of the Actors' Fund of America.

Mrs. Jerry Fryer, better known as Pauline Cushman, died in indigent circumstances at San Francisco on Nov. 25. She was a spy during the war, and used her position as a performer on the variety stage to travel in the South for her patriotic purpose. In May, 1863, she entered the Confederate lines to ascertain the strength of the rebel forces, was discovered, and sentenced to be hanged, but was liberated from prison by Union soldiers.

Harry Martin, comedian, known in private life as Samuel Gaudhouse, and husband of Josephine Woodruff, died of quick consumption on Nov. 29, in Brooklyn. The funeral was conducted by the Actors' Fund from No. 315 Hewes Street, Brooklyn, at ten o'clock, on last Saturday morning. The deceased was last with *The Boy Scout* company, and had many friends in and out of the profession.

John Forepaugh, aged eighty-seven years, was buried in Laurel Hill Cemetery, Philadelphia, last Wednesday. He was the father of Adam Forepaugh, who died recently, of circus fame, and left five children living, four sons and one daughter. One of these sons, George, is the father of John, proprietor of Forepaugh's Theatre, Philadelphia.

Emma Kidder died last Wednesday night at 932 Fourth Avenue, Brooklyn, aged twenty-eight years. The deceased played small parts with Wallack's stock company, and traveled with various organizations.

The Actors' Fund defrayed the expenses of the funeral.

Fanny Hanks, who was at one time a popular star in California, died at the City and County Alms House, in San Francisco, on Nov. 7. In the fifties she received a weekly salary of \$700. Miners used to shower gold on her. The last five years of her life were passed in wretched poverty.

Lizzie Campbell, wife of J. Z. Little, died in Providence, R. I., on Dec. 1, of Bright's disease. She was an actress formerly well and favorably known to Brooklyn audiences. She retired in 1881, and was a loving mother and a devoted wife.

Robert Loescher, a homeless German musician, who formerly held good positions in the orchestras of leading theatres in this city, died suddenly on his way to Bellevue Hospital last week Monday.

Adolph Goldsmidt, advance agent of The Fortunes of War company, which stranded at Winston, S. C., committed suicide at Selma, N. C., on Nov. 9 by taking strychnine.

The mother of William J. Shea, the Irish comedian, died at her home, 110 Beverly Avenue, Brooklyn, on Dec. 1. In her early life she was a member of the profession.

MR. FROHMAN ELECTED SECRETARY

The Board of Trustees of the Actors' Fund held their regular monthly meeting last Thursday afternoon. Among the trustees present were A. M. Palmer, Frank Sanger, Louis Aldrich, W. Shannon, Antonio Pastor, Augustus Pitou, Joseph F. Wheelock, H. A. Rockwood, and F. F. Mackay.

After the minutes of the last meeting had been read and approved and the regular routine business had been disposed of, the Board proceeded to the election of a secretary to fill the unexpired term of the late Charles W. Thomas. After some discussion it was decided to ask Daniel Frohman to fill the vacancy, as he had been the first secretary of the Fund and was fully familiar with the requirements of the office.

Mr. Frohman demurred somewhat as his numerous managerial interests take up much of his time, and he was in doubt as to whether the Board would be satisfied to have him offer what time he had to spare. He was assured, however, that he would have the active cooperation of the efficient assistant secretary, Lester S. Gurney, in matters of detail. Mr. Frohman then consented to have his name placed in nomination, and he was unanimously elected the secretary of the Fund.

This, of course, necessitated his resignation as a member of the Board of Trustees. Henry E. Abbey was accordingly elected to fill the trusteeship made vacant by the withdrawal of Mr. Frohman.

The committees in charge of the ten-cent tax on passes case, and the twenty per cent. moiety scheme on benefits, reported satisfactory progress.

NAPLES AND WHITNEY PART

Two weeks ago, as announced in *The Mirror*, Colonel Henry Mapleson and F. C. Whitney shook hands and voted everything serene in *The Fencing Master* Opera company.

Last week they again shook hands and decided to part company.

On each occasion there was much courtesy and many kind expressions. The result is that Laura Schirmer-Mapleson will leave the company in New York, at the end of next week. Lilly Post, who has been alternating the title role with Mrs. Mapleson, will then have it all to herself.

Mrs. Mapleson resigned in consequence of the fact that Mr. Whitney had stated in an interview that he had a contract with her and he supposed he should be obliged to keep it. She didn't like the use of the word "obligation" in that connection.

Colonel Mapleson writes to *The Mirror*: "Under the circumstances, there was no other course open to Mrs. Mapleson and myself."

He says that he will organize another company, with his wife as the star, and will produce *La Petite Marie*, by Lecocq, in the South.

The company is now advertised as the Whitney Opera company; Fred C. Whitney and Gerald Jerome, proprietors. Mr. Jerome is a tenor in the organization.

PATTI ROSA'S POPULARITY.

Patti Rosa has endeared herself to thousands of theatregoers throughout the land, and the factors of personal worth and merit as an artiste both obtain in seeking a reason for her popularity. It is a matter of favorable comment wherever she appears, that her company is kept at an exceptionally high standard of excellence. Her company for the current season represents an expense more than \$200 weekly in excess of that of any previous season. The presence of such actors and actresses as John D. Gilbert, Joe Cawthorn, Maurice Darcy, Louis M. Carpenter, Ogden Stevens, Joseph Newman, D. M. Gregory, Rachel Deane, Olive Gates and Fannie E. Jacobs, speaks for itself. It is an accepted fact that Patti Rosa is second to no star in her line in point of attractiveness of entertainments given or of box-office receipts.

MR. FROHMAN DISMISSES COOK

Augustus Cook was dismissed last week by Daniel Frohman from the Lyceum Theatre stock. He has also lost his post as a teacher in the Lyceum School of Acting. The dismissal was on account of the recent scandal in which Mr. Cook figured.

CURR.

Sandow, the strong man, has rented apartments on Thirty-fifth Street, opposite Koster and Bial's.

Annie Boyd has been transferred from *The Prodigal Daughter* to *The Voyage of Suzanne*.

C. de Grimm has designed the costumes for the production of *Ivanhoe*, the extravaganza to be produced next week at the Broadway Theatre by the Strollers' Club.

Bertie Young has joined William Barry's Rising Generation company.

Grace Thorne (Mrs. Fraser Coulter) and Louis Dutton, are engaged for the Charley's Aunt company that is to play shortly in Boston.

V. A. Kashev telegraphs from Chester, Pa., that *The Little Tycoon* appeared to S. R. O. at both performances there on Thanksgiving.

Charles Benton wired from Philadelphia that the success of the Star Theatre in that city is enormous.

Cyril Tyler, the boy soprano, is touring with Padewski in England.

Laura Schirmer-Mapleson will leave *The Fencing Master* company this week. She will sing at Daly's to-night, Thursday, Friday and Saturday afternoon. Lilly Post will sing on the alternate nights. Mrs. Mapleson's tour in *La Petite Marie* will begin next month.

Joseph Brooks has engaged Agnes Booth to play Mrs. Hilary in *The Senator* when that popular comedy is revived by W. H. Crane at the Star Theatre next month. George Drex-Barrymore originated the character.

Emma Eames caught a cold in Philadelphia last week, and was not well enough to sing on Sunday night in the Metropolitan concert.

Henry A. Greenwall is in town. He says that business has been good in Texas, but, owing to the failure of certain attractions in the North, there is plenty of open time in that State, which the American Theatrical Exchange is prepared to fill.

George Thatcher's company, in *Africa*, will open at the Star Theatre on Christmas Day for a run.

Jefferson de Angelis will star next season in a musical comedy.

Lee Van Dyck, prima donna soprano, late with Shing Ching, has engaged in a like capacity for *The Little Tycoon*.

The new topical song, "It's Nobody's Business But Mine," by Alice Strand Renny, is sung by Lansing Rowan, the Mrs. Norton, of the Dr. Bill company, and it has made an instantaneous hit. The music is catchy and the verses are better than the general run of topical songs.

Dr. Holbrook, the throat specialist, who is the physician of Jean de Reszke, says he will not permit the celebrated singer to appear with the Metropolitan Opera company outside of New York.

Mattie Lockette, contralto of *The Police Patrol*, played the leading role in *The Colonel and I* at Troy, N. Y., recently.

Jack Sanford closed his connection with the Coghlan company on Saturday in Baltimore. Mr. Sanford was the business manager of the organization.

"Punch" Wheeler, who has charge of Walter Sanford's Department of Publicity, informs *The Mirror* that the Sanford melodramas are playing to capital business. He attributes their success to skilful booking, good advertising, and complete productions.

On Friday a contract was signed by Charles H. Hoyt and Frank McKee by which the latter becomes Hoyt's partner on Jan. 1. Mr. McKee was Hoyt and Thomas' general manager for nine years. The interest of the Thomas heirs will continue in those attractions in which the firm was jointly involved.

A letter to *The Mirror* says: "The statement that the Greenwood Opera company stranded at Manchester, Ky., is incorrect. The company closed on Nov. 25 at Winchester, Ky., on account of unsatisfactory business. The company's fares were paid to Chicago."

Before her departure from Koster and Bial's, Harriet Vernon presented to William J. Rostetter, the popular musical director of that theatre, a handsome basin made of ivory and ebony with solid gold chased tips and centre band, suitably engraved.

It is reported to *The Mirror* that William H. Knapp, manager of Music Hall at South Norwalk, Conn., has repudiated contracts with companies booked there.

The boycott on H. D. Clara's Ninth Street Opera House, Kansas City, has been removed, and it is now the only theatre in the city endorsed by the combined labor unions.

Announcement is made of the engagement of Oiea Hall, daughter of Ole Bull, and Henry Vaughn, of Cambridge, Mass. Miss Hall recently appeared in *Prince Pro Tem*, at the Boston Museum.

James M. Rae, who for several years has been acting as chief usher at the Standard, has been promoted by Manager Hill to door-keeper at Herrmann's.

Jerome Kingsbury, who has played the light comedy part in *The Showaway* for the past three seasons, has resigned from that company and is now in this city.

Carlotta Gilman, who played the part of Liberty in *America in Chicago*, will also appear in the same part to-night at the Metropolitan Opera House. Her suit against Wallack's Managers is still pending.

Address KILAW AND EHLANGER, New York.

The Manola-Mason company have had a prosperous tour in the South, according to representative Samuel Freedman.

Adele Clarke was robbed in a Boston store the other day of a pocket book—a gift from Maggie Mitchell—which contained her salary and fare to New York. Tilly Haikes (everybody's friend), of the United States Hotel, advertised Miss Clarke's loss in several newspapers and advanced her money to leave the city.

The Cleveland, O., *World* of Dec. 7 stated that M. B. Streeter, a piano player in the Melville Dramatic company, had left that city suddenly with property of members of the company. A letter from the manager of the company to *The Mirror* supplements the statement with this: "M. B. Streeter left without notice, owing me \$32.71, besides various sums to other members of the company."

The Salambos, now with Field and Hanson's Drawing Cards, will head a company next season under the same management. They are said to be backed by a "triple millionaire manufacturer of Boston."

The Chicago and Minneapolis papers have warmly praised the work of Anna Belmont in *Blue Jeans*. The Chicago *Inter-Ocean* says of her June that it is "not less admirable than that of either of her predecessors"; the *Tribune* says: "Miss Belmont pleasingly combines the roguish coquetry of Miss Yeomans with the gentle sweetness of Miss Burt, and adds an element of womanly dignity to the role that makes it something better than an imitation of two models"; the Minneapolis *Tribune* says: "Miss Belmont employs originality to surround the role with a new individuality"; and the Minneapolis *Journal* says: "Miss Belmont has wonderful control of her range of expression, and her changes from scenes of pathos to those of exuberant jollity are natural and graceful."

Sydney Chidley, of the firm of Chidley and Seales, scenic artists of Boston, has completed a new act drop for the Lynn Music Hall.

Stephen Fiske says in the *Spirit of the Times*: "If curses could kill the unconstitutional Gerry Society it would not survive until the next meeting of the Legislature, when the protection of Tammany Hall will no longer enable such illegal associations to usurp the duties of the police and of parents and needlessly persecute the children of the stage under the pretense of preventing cruelty."

W. M. Calder, of *Spart of Life* fame, is due in town to-day from Chicago.

The preparations for the starring tour of Mabel Kahan in *La Belle Russe* are being conducted in this city by her manager, Charles L. Young. A strong company is being organized, and Mr. Young intends that the revival of Belasco's strong play shall be a credit to all concerned.

T. B. Thalhiser, who was in the Olaf cast called for England on Saturday.

Harvin R. Clark's benefit at Palmer's on Sunday night drew \$4,200. There was also a good house at the Park, where Billy Rich had a benefit.

Louise Brandet's suit for half the profits of Daniel E. Brandmann's theatrical tour was tried in Helena, Mont., last week. Miss Brandet claimed that she was a real partner with Brandmann; he denied that there was any such relationship. The court reserved decision.

Etienne Girardot had a sore throat on Saturday, and there was no matinee of Chaney's Aunt at the Standard Theatre. It is said that every seat had been sold.

E. E. Rice has engaged Kate Davis to sing an eccentric role in *Venus* when the opera comes to New York.

Harry Hamlin, business manager of the Grand Opera House, Chicago, has been in New York for two weeks. He leaves for the West to-day.

F. D. Rhodes, who has been in the theatrical profession, is now proprietor of the Lakota Hotel in Chicago.

Frank Murray has resigned the management of *Aristocracy* and has assumed that of the Charley's Aunt company that is to go to Boston. He says it opened three weeks ago to \$5,000 on the week.

H. S. Taylor will send out two new companies in January. One of them will appear in an Irish drama written by J. J. McLaughlin, and the other is an English melodrama called *At Sunrise*.

The School for Scandal is reported to have drawn better houses than anything Mr. Daly has thus far put on at his London Theatre. There are several English actors in the cast, and the engagement of Mr. Farren—the best Sir Peter Teaze on the London boards—has undoubtedly done more to popularize the revival than anything else. We regret to hear, however, from a source that seems to be authentic, that Mr. Daly's losses in London up to the present time aggregate nearly £30,000. The receipts at numerous performances are said to have fallen as low as £3 and £10. Mr. Daly may not be especially popular among the members of the profession and his brother managers in this country, but that does not blind anyone to the fact he possesses sterling merits as a producer and stage director and that he is earnest, enthusiastic and courageous in his work. That he made an egregious blunder in leaving his New York theatre and going abroad to indulge an ambition for foreign fame is obvious. There is a distinct place for his company in New York. Evidently it is not wanted in London.



SECRET

The action takes place in the year 1931

Metropolitan Opera House.—Market

CHS 501

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The pianist has a sweet soprano voice of rich light timbre. Her method is good, and she

Atten's—The Lyons Mail.

International Open House—America

America is not distinctly different in so far as the several great spectacles that have been given in the open air in places adjacent to the metropolis. In effect it is, of course, much finer, for within such an enclosure the Auditions of Chicago, or the Metropolitan

Hermann's.—Hill's Entertainers.

Koster and Kof's.—Vandenberg

Imperial-Vanderbilt

Tommy Pastor's.—Variety.

At Tony Pactor's new features culled excellent programme this week. The C

olly Telo presented for the first time in this city a side-splitting eccentric and knock-about act. John W. Kelly, the Irish Dapper, told new stories in his own inimitable manner. Mlle. Duclerc gave several new songs and so did the popular Lillie Langtree. Florio West's specialties were heartily applauded. Nathan and Raymond, Emma, a new vocalist, Nelsonia the shadowgraphist and juggler, the Whittings, and Professor Hampton's dog and monkey circus completed the diversified bill.

People's—A Nutmeg Match.

The popular Nutmeg Match moved down to the People's last night, where it was greeted by an audience which found plenty in it to interest.

Grand Opera House—The Ensign.

The stirring naval drama, *The Ensign*, attracted a crowd to the Grand Opera House last night. The well known play was spiritedly acted.

At Other Houses.

An American Duchess is still the play at the Lyceum.

The Princess Nicotine is popular at the Casino.

The Professor's Love Story has proved to be so popular at the Garden that no change of Willard's bill is in prospect.

At the Academy in Old Kentucky maintains its vogue.

The Councillor's Wife is making a fine record at the Empire.

This is the last week of *The Prodigal Daughter* at the American.

At Palmer's, 1922 is kept up to date to the pleasure of large audiences.

The Woolen Stocking wears well at Harpington's.

Henry VIII. is continued by Henry Irving at Abbey's this week.

Francis Wilson will close his successful engagement in Erminie at the Broadway this week.

Crowds still laugh with Charley's Aunt at the Standard.

A Parlor Match will close a successful run at the Bijou this week.

Hagenbeck's animals excite endless wonder at Tattersall's.

The Power of Gold will be played this week at the Fourteenth Street. On Monday next *A Flag of Truce* will be seen here.

My Aunt Bridget's broad humor pleased a large house at the Park last night. The piece is acted amusingly. A feature of the performance is the charming singing of Catherine Linard-Sweetner, the operatic artist. It is rare, indeed, that such excellent vocalization as Mrs. Sweetner's is found in a farce-comedy entertainment.

The Midnight Alarm is the attraction at Jacob's Theatre this week. It drew a large and delighted audience at the opening performance last night.

THE BROOKLYN THEATRE.

Park—Virginia.

Wilson Barrett made his appearance at the Park last night before an enthusiastic audience that applauded the star's striking personation of Virginia in his new arrangement of the familiar play. The scenery, costumes and appointments were all artistic and in keeping with the production. Virginia will be repeated on Thursday and Saturday nights and at the Saturday matinee. Claudian is announced for Tuesday evening. Ben-My-Chew for the two Wednesday performances, and Othello for Thursday night. The New South next week.

Columbia—The Guardsman.

The Guardsman was presented at the Columbia last night before a large audience by Daniel Frohman's Lyceum Comedy company, which includes Maud Harrison, J. R. Holt, Helen Kinnaird, J. H. Gilmore, Gertrude Rivers, and others. The Bostonians in Robin Hood will fill a return engagement week of Dec. 18.

Good Opera House—A Knotty Affair.

John C. Rice, in *A Knotty Affair*, was last night's attraction at the Good Opera House, the company including J. W. Kelly, Raymond Moore, Mark Sullivan, Carmencita, and Rice and Cohen. A crowded house applauded. Dr. Bill next.

Amphion—Henry E. Diney.

Henry E. Diney opened to a fine house at the Amphion last night. The production of the revised *Adonis* comprehended the same support, scenery and music as were seen and heard in the Western District last month. The famous burlesque absurdity still remains a favorite. Next week, Dr. Wolf Hopper in *Parasitism*.

Empire—Patent Applied For.

The first appearance in the East of Elmer E. Vance's new play, *Patent Applied For*, drew a large audience at this theatre Monday night. The struggle for the possession and ownership of a patent is the theme. Realistic scenes, modern situations and sectional scenery, aided by mechanical effects, lent great interest to the performance. The company is very capable.

Novelty—Crusades Lane.

The Crusades Lane had an appreciative house last night. Prof. Campbell's views of Ireland were excellent. Paddy Murphy as Dublin Dan was well received.

Lee Avenue—Ten Nights in a Bar-Room.

Rosemont's stock company in *Ten Nights in a Bar-Room* played to a large house last night. The familiar scenes of this piece interested the audience. The Lee Avenue

Academy has been leased by Henry Bulmer from Berger and Price for the rest of the season, and prices have been lowered to 10, 20, 30 and 50 cents. Laurent Howard remains as manager.

MISS VOKES' FAREWELL.

Without special mark of commemoration Rosina Vokes closed her stage career in Washington on Saturday night. There was a house of fair proportions in attendance, but from the sadness of the event doubtless kept many illness less than might have been expected, and she acted with a good deal of her old-time spirit.

A good many conflicting reports have been published regarding Miss Vokes' condition. *The Mirror* is in a position to set these rumors at rest and state the real nature of the unfortunate lady's malady.

When in England last Summer Miss Vokes suffered a serious attack of pleurisy. A cold followed which she was unable to shake off. After she began her tour her husband, Cecil Clay, became alarmed and begged her to stop acting and place herself under medical care. She was deaf to all entreaties, however, insisting that it was her duty to keep her engagements with actors and managers as long as she was able.

In various cities visited Mr. Clay consulted eminent specialists, each and all of whom diagnosed Miss Vokes' illness similarly. She has tuberculosis; it has progressed rapidly, and her friends are compelled to face the inevitable truth as to the prospect of its speedy and fatal termination. Mr. Clay has some hope that complete rest and the favorable air of Devonshire or of St. Moritz may perhaps arrest the progress of the dread disease. In that hope, all that know Miss Vokes, and all that are familiar with her charming personality as revealed by her stage work, will join most fervently.

In any event, there is no probability that she will ever act again. She will sail for England on Saturday.

PLUCKY BESSIE BONEHILL.

Bessie Bonehill has had a good deal to contend against in her starring tour this season, but the little woman's talent and pluck have risen superior to many disadvantages.

Miss Bonehill's worst obstacle has been bad management from the start. She has suffered also from the malice of a discharged employee to whom she had shown the utmost kindness and consideration. It is due to the treachery of this employee that she is unable to fill her date at the Brooklyn Grand Opera House this week. The man in question falsely stated that the Playmates company would not be able to fill the date.

"I have employed Paul Bism as manager," said Miss Bonehill to a *Mirror* reporter yesterday, "and I have the utmost confidence in his integrity and ability. I should have gaged a reliable man in the first place. My money was squandered last Summer while I was abroad and my interests were neglected. In spite of this, my season has exceeded expectations in the impression made and the business done."

Miss Bonehill will appear next week at the Columbus Theatre in Harlem. After that she will fill engagements in Williamsburg, Newark, at Niblo's Garden in this city, in Philadelphia, Baltimore, Washington and other cities as originally booked.

THEIR CALLING.

Among those that called at the *Mirror* office last week were the following: Cecil Clay, Fannie Ratchelder, Howard Paul, Belle Archer, Clarence E. Fleming, Marie D. Shotwell, Fitzgerald Murphy, George W. Sammis, Homer Granville, Edward X. Hoyt, Jerome Kingsbury, William Wolf, Jack Hirsch, H. B. Lonsdale, Elvira Francelli, Fred G. Lewis, Frank G. Mack, Annie Dacre, Kate Oesterle, A. St. Lorenz, C. R. Clifford, W. C. Mason, W. S. Gill, Fred Grant Young, Harry Ranney R. Ellis, Alice Butler, Charles R. Pope, Agnes Burroughs-Arning, Collin Kemper, George Knowles, H. H. Lightwood, Lisetta Eliam, Ethelyn Friend, Charles Kaufman, John J. Collins, Irene Leslie, A. C. Henderson, Josie Lohs, W. D. Hanbury, W. V. Ramon, Harry Linton, Mrs. Fred Melville, C. J. Burbridge, Mildred Day, Ed. B. Adams, R. J. Kirk, Jr., Vernon Somers, Adelaide Russell, Vernon Clarges, Alfred Klein, Purdon Robinson, Owen Ferree, Walter Perkins, Lillian Melbourne, Helen Harrington, W. F. Connor, W. B. Seeskind, and Bessie Bonehill.

MRS. DONALDSON OBJECTS.

A paragraph in *The Mirror* last week referred to Madge Lessing as the prima donna of the late Solomon Opera company. Drew Donaldson takes exception to this classification of Miss Lessing. In a communication to *The Mirror* she says: "On account of the dangerous illness of my mother I was obliged to resign my position, which was that of prima donna of the Solomon company. Miss Lessing was the leading soprano. My sudden and unexpected departure made it impossible for the management to fill my position at such short notice. Hence the return of the company."

SUIT AGAINST MRS. CUTTING.

The case of W. D. Loudon against Minnie Seligman-Cutting for alleged violation of Rischoff of the Court of Common Pleas. Mrs. Cutting's lawyer made a motion to compel the plaintiff to file a bill of particulars. The motion was denied. The case grows out of contract for a starring tour made by Mr. Loudon with Mrs. Cutting last August. The circumstances attending the actress' failure to go out were recited in *The Mirror* some time ago.

THE QUID PRO QUID THEORY.

A theatrical man recently wrote to *The Mirror* from Whading, W. Va., enclosing a Pittsburg newspaper which emphasized, as he put it, "in a particularly rank way, the notices in relation to theatrical advertising on the quid pro quo theory."

The correspondent asserted that this, "with slight variations, is the rule laid upon the dramatic by the business department of metropolitan and quasi-metropolitan papers. However," he adds, "since there never yet was effect without cause, I, for one, am free to admit that the average 'advance man' lies 'work' the papers withal, and that from this standpoint the business manager is doubtless acting in self-defence only."

"But his scheme of taxing the profession all the traffic will bear, works real hardship to the honorable, or at least to the self-respecting agent only. The fair always gets or standing in with strong dramatic editors, bouquet 'critics'—as note the 'poisoned' rather especially, the New York press gobbles up with avidity as 'stories.' Thus are legitimate advance announcements discouraged; adequate and equitable advertising, the former from the standpoint of the attraction, having competitors rendered all but impossible."

"I have a remedy to suggest," he continues. "One that as a practical newspaper man I deem wholly practicable. And I venture to suggest that you take the matter up and invite comment and suggestions from press agents, resident and traveling managers, dramatic editors and newspaper managers."

The Mirror believing that there is cause for the complaint above set forth, would be pleased to publish the opinions of the various classes of men named on the subject.

The paper enclosed by the correspondent offers an interesting proof of the "quid pro quo" system. Minor, and even insignificant, shows that advertise in it receive notices, generous in length and fulsome in matter, while artistic attractions, with smaller advertisements, are shunted over, or practically ignored.

MANAGER WHITNEY'S SIDE OF IT.

Mr. Whitney has sent *The Mirror* a communication which arrived too late for publication in our last issue. It is an exhaustive document treating of the agreements and disagreements between Colonel Mapleson and himself, and of the alleged jealousy of Madame Mapleson because Lilly Post made a hit in *The Fencing Master*.

According to Mr. Whitney, Madame Mapleson and the Colonel made up their minds from that time on that Miss Post had to go.

Mr. Whitney says that he only shook hands and made up with Colonel Mapleson out of respect to his father's wishes. He declares that things moved in a smooth way for a short time after that until he was called away from the organization to look after the interests of *The Algerian*, but that Colonel Mapleson soon commenced to act in such a manner that his attorney advised him to refuse to pay the royalties which were due on *The Fencing Master*, and he was thus able to force Colonel Mapleson to dissolve their partnership.

After that Mrs. Mapleson received a salary of \$275 a week, an increase of \$25, and the returned to the Colonel, but he did not give the Colonel \$5,000 in cash to be released from the contract, as has been "exclusively circulated" by the Colonel in the public press.

Manager Whitney claims to have been shamefully misled in all his dealings with the Colonel, and the inference is that he is very glad to part from him. He says that finally relations between the Maplesons and himself became so strained that while in Washington the week before last he was obliged to ask for Madame Mapleson's resignation, which was given and accepted.

THE P. W. L'S BAZAAR.

The Professional Woman's League Bazaar will open for the holiday season on Thursday of this week, at 153 West Twenty-third Street, where the members expect to drive a thriving trade for the League's benefit during the Christmas shopping season.

The Bazaar plan was conceived not long ago, and considering the short time for preparation the women have accomplished wonders. To all intents and purposes it will be a veritable fair, only less interesting than the great Actors' Fund Fair of 1902.

Donations of handsome and pretty articles have been so numerous that the League are compelled to decline further gifts for lack of space to display them.

Among the works of art offered for sale will be paintings by Joseph Jefferson, Charles Jefferson and James Freeman and others. In addition there will be sofa cushions, draperies, ornaments for the toilet table, bric-a-brac of all kinds, fancy work—in fact, a thousand and one things both useful and pretty.

The dolls will make a fine show. They are very numerous, and they are beautifully dressed as characters from various plays.

The Bazaar will be open five or six days only, and there is no doubt that the hordes of holiday buyers will sweep it clean. Prices will be reasonable and every dollar taken will go to help the League's good work.

W. L. Lykens telegraphed from Kansas City last night: "First time this season at Tootle's Opera House people were turned away. Friends were played to a wildly enthusiastic audience."

MATTERS OF FACT.

Frank A. Connor, late of the Carroll Johnson company, is at liberty for juveniles and light comedy. Mr. Connor was with Mrs. Bernard Beere and James O'Neill last season, and is a clever actor.

Clever Marie Heath is still the bright particular star of A Turkish Bath company.

A good guarantee is offered first-class attractions at the Emerick Opera House, Peru, Ind., which is under the personal management of the well-known Miami Club. Communications should be addressed to Frank Dice.

Eric Pollock, until recently a member of the Dr. Bill company, is at liberty for eccentric, character and light comedy parts. His address is 640 North Wells Street, Chicago, Ill.

The weeks of Jan. 1, Feb. 5 and 19 are unfilled by Hyde's High-Class Specialty company, of which the eminent female baritone, Helene Mora, is a member. Theatre managers having above open time should apply at once to Charles E. Tuttle, Hyde and Rehmman's Theatre, Brooklyn, N. Y.

There is at least one good show town in New England. Burlington, Vt., has thus far done a very good business as shown in the business columns of this issue. Manager W. R. Walker limits attractions to two a week.

Bert Andrus has signed to play leads with Agnes Herndon.

Jack Hirsch, when in town, still makes his headquarters at the Hoffman House.

Frederick G. Lewis has been engaged to play Elliott Russell, the heavy in *A Piece of Steel*.

Macey and Riggs are soon to begin an extended Pacific coast tour with their clever farce-comedy, *A Turkish Bath*.

F. W. Ramme, property man, late of the Barnum and Bailey Circus, is disengaged. He may be addressed at 869 First Avenue, New York.

Taylor's Trunks have become quite a favorite with professionals. They make a very useful Christmas gift.

Matte Lockette, better known as Little Lockette, is meeting with great success in the soubrette part in Pearson's *Police Patrol*. Her specialties are a feature, and always make a big hit.

The Hotel Victoria at Detroit, Mich., is a first-class hotel throughout, built on modern lines. Proprietor C. H. Scott makes a specialty of catering to professionals, giving them also special rates. Table and service are excellent.

Christmas Day is open at Holyoke, Mass. J. F. West, manager of the Academy of Music, wants a first-class attraction for this desirable date.

A Railroad Ticket, with James T. Kelly as Chips, claims to be doing the banner business of all farce-comedies. The receipts have been doubled on return engagements.

At the Academy of Music, New Orleans, La., the week of Jan. 14 is open, and can be had by applying to Kline and Erlanger's, 35 West Thirtieth Street.

Frederic Robinson, until recently a leading member of A. M. Palmer's stock company, opened a school of acting and elocution at 340 West Twenty-third Street. Mr. Robinson's qualifications are well known. He is a sterling actor and able instructor.

There is some good open time at the People's Theatre, Brooklyn, in January, February, and March for first-class farce-comedy and vaudeville attractions.

Messrs. Woodrow and Gilwood (in care of this office) are desirous of leasing a first-class theatre in a city of not less than 60,000 population.

The Great American Engraving and Printing Company having offices at New York and Liverpool, England, do all kinds of theatrical printing. They make a specialty of circus work, and have a number of stock cuts in large lots at the very low figure of two and one-half cents a sheet. Their New York offices are located at 57 Beekman Street and 57 Ann Street, where managers are invited to call.

The Theatrical Managers' Association, of the United States, organized some four-and-a-half years ago, to oppose the operation of the Inter-State Commerce Law, has called a meeting of its members through its president, A. M. Palmer, for Dec. 20, at 2 P. M., at 29 West Thirtieth Street, for the purpose of winding up the affairs of the association.

DEPARTED.

The Marie Tauxy Opera company closed season on Thursday night at Buffalo. The orchestra, which had not received salary for two weeks, struck. Manager Haskins says he will reorganize the company in this city.

D. J. Sprague's Social Session company. A. G. Kranz's company closed on Dec. 9, at Providence, R. I., on account of poor business. Mr. Kranz will resume his tour next Spring under new management.

Alma Chester, an actress who starred in *The Oath*, which was at the Grand Opera House, Newark, last week, has secured an attachment against Lacey and Blanchard, managers, for salary due. The company stranded in Newark. Miss Chester also attached the trunks of Harry S. Rice and Vine Gates to secure a loan of \$24.55.

DIED.

CAMPBELL.—Lizzie Campbell (Mrs. J. Z. Little) in Providence, R. I., on Dec. 1, of Bright's disease, aged 77 years.

FOREPAUGH.—John Forepaugh, in Philadelphia, aged 77 years.

GOLDSMIDT.—Adolph Goldsmidt, suddenly, at Selma, N. C., on Dec. 9.

HANSEN.—George H. Hansen, comedian, on Dec. 1, at the home of his parents, Boston Highlands, of consumption, aged 46 years.

HEWITT.—Henry Sinclair Hewitt, on Dec. 6, of pneumonia, in New York, aged 33 years.

KILMER.—Emma Kilmer, in Brooklyn, on Dec. 9, aged 70 years.

James Strickland, gave a very pleasing musical entertainment to a large audience.

SEABURY.—LYONS OPERA HOUSE (W. C. Lyons, manager). The Burglar to good business. Means Jack & small house. Kittie Rhoades 11.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burdick, manager). George C. Staley, Nov. 25, as Anthony, the Trumpeter to large business. The Private Secretary 10; large and well-pleased audience. Patent Applied For 1. The Lost Paradise 4; She 5; all to light business.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager). A Social Session Nov. 25; fair business. Keller 5; well-pleased audience. The Dazzler 8.

ALLEGHENY CITY.—NEW PALACE THEATRE (G. J. Little, manager). E. A. Warren in Nobody's Claim did a fair business week of 4.9. Mattie Vickers in A Circus Queen 11.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager). A Railroad Ticket 4; small-sized but well-pleased audience. Ole Olson 6.

NEW CASTLE.—OPERA HOUSE (M. M. Allen, Jr., manager). The Limited Mail drew a large and well-pleased audience Nov. 29. C. W. Williams' Specialty 10; to poor business 30. Tony Farrell in My Colleen 2; Finnigan's Hall 5; fair-sized audience. South Before the War 14; Old Homestead 18; Cupid on Wheels 25.

FOITSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager). Keller, assisted by Mrs. Keller, completely mystified a large audience. Priscilla, or The Pilgrim's Progress, a comic opera in two acts written by Henry D. Coolidge, of Boston, and composed by Thomas W. Surette, of this city, was presented to a crowded house.

WILKESBARRE.—GRAND OPERA HOUSE (W. H. Burdick, manager). The Private Secretary Nov. 29; fair business. Gloria 10; matinee and evening; capacity of the house. The Lost Paradise pleased a good-sized audience. Patent Applied For 5. 6; good business. WATKINS' MUSIC HALL: Mr. and Mrs. Jack 10; fair business. Later on opened a three-nights' engagement 1; and is doing good business.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager). The Sporting Crave co. Nov. 30; fair business. Some very clever dancing was done by White Irene. A Social Session 4; pleasing performance to a fair house. The Dazzler 4; performance satisfactory; business fair.

HEADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers). Just Landed Nov. 30; fair business. A Railroad Ticket 4; good business.

PUNSUATWICK.—NATION'S STREET OPERA HOUSE (Charles Fish, manager). Will o' the Wisp Nov. 29; average performance to a small house. George C. Staley in Anthony the Trumpeter 5; good house.

PITTSBURGH.—MUSIC HALL (Arch. McDougall, manager). The Burglar 5; good performance to a very small audience.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager). A Railroad Ticket 4; good house.

MAUCH CHUNK.—OPERA HOUSE (John H. Fack, manager). The Dazzler 4; good business.

READING.—ACADEMY OF MUSIC (John B. Misher, manager). Keller gave his usual clever performance to large audiences Nov. 30. Gloria was well given. The Stranger 10; good business. The Grand Opera House (George H. Miller, manager). Seton's Vaudeville co. drew large houses 10 and gave good performances. Master and Man to good houses 4.6.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager). Louise Hamilton closed a week's engagement here to remarkable good business.

SEVEN FALLS.—SIXTH AVENUE THEATRE (F. H. Caspach, manager). Peck's Bad Boy Nov. 30; matinee and night to crowded houses at both performances. The Burglar 10; the popular young soprano formerly with the Chip o' the Old Block co., left here to join the Gray and Stephens co., having signed with them for the rest of the season.

WILLIAMSPORT.—LEICOMING OPERA HOUSE (John L. Gunter, manager). The Lost Paradise Nov. 29; afternoon and evening, to large business. George C. Staley in Anthony the Trump 2.4 to fair sized audience. Ten per cent of the gross were given to the Home for the Friendless. Arthur and Hilary in The Nominer 6 to a good-sized and enthusiastic audience. She 7.

HAZLETON.—GRAND OPERA HOUSE (Hammerly and Eley, managers). Gloria drew a good-sized house 2; performance good. The Lost Paradise to medium business 4. Patent Applied For 7; business fair.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers). Kittie Rhoades drew good houses during Thanksgiving week. Julia Marlowe as Viola in Twelfth Night to a good house. James Kelly in A German Soldier 17.6; fair business.

ALLEGHENY.—GRAND OPERA HOUSE (Alexander and Adams, managers). Professor Powell gave one of his marvelous performances to a good house Nov. 30. She was presented for the first time in this city to a good audience. James A. Kelly in A German Soldier to moderate business 4.

RHODE ISLAND

WOONSOCKET.—OPERA HOUSE (George E. Hayes, manager). Henshaw and Ten Brock in The Nobleman's Daughter, matinee and evening; A. B. O. 6; both performances. Fantasia 7. Music Hall: Fay Foster co. 2; small house; good performance.

NEWPORT.—OPERA HOUSE (Henry Bull, manager). James F. Powers in Walker, London 6; good business. Dr. Billy. Frohman's co. in The Other Man 14. The White Squadron 15. James Galen, of this city, is again with Daniel Sully as business manager, and is now en route to the Pacific Coast.

SOUTH CAROLINA

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager). The Fay Templeton Opera co. presented Madame Favart to a large house Nov. 29. Vendetta 5; small house.

TENNESSEE

NASHVILLE.—THE VENDONE (W. A. Sheetz, manager). Friend Fritz was delightfully presented Nov. 30 by the Matilda Mason co., but drew light houses. Due to the fact that the star and the play were unknown to the Nashville public. They can rest sure of big business should they again come this way. Kate Clark in The Two Orphans 4.6; good-sized audience. The Palmer Stock co. last half the week in Saints and Sinners, The Price of Silence, Alabama, and A Pair of Spectacles. The Southern 11.11. The Grand (Curry and Boyle, managers). The Carleton Opera co. delighted fair houses all last week, singing Marion, Chimes of Normandy, Misadventure, and Bohemian Girl. Fay Templeton Opera co. 11.23. The Hunch (J. H. Miller, manager). Ole Olson proved one of the best drawing cards of the season the past week. Several nights, the S. R. O. card was displayed. Braving the World 4.9. Enclosed for Life 10.00. Irene. Allen A. Hall, an old Nashville boy, formerly connected with the press here, has been out this year with A Country Squire. On account of his health, though, he had to give up his position, and is now home to recuperate. In a former letter I mentioned that Geoffrey Stein was once a resident of Murfreesboro, Tenn., but Mr. Stein writes to say I am mistaken in this statement. Of course I stand corrected. However, I will add that my information was obtained from the columns of our local press.

JACKSON.—PYTHAN OPERA HOUSE (Woerner and Baum, managers). Is Marriage a Failure? was presented Nov. 30 with evening and matinee to a good house. Wilfred Clark 4.6.

CHATTANOOGA.—NEW OPERA HOUSE (Paul H. Albert, manager). Owing to several cancellations the Opera House has been dark for a week. Ole Olson 4; pleased audience. J. B. Mackie in Limer's Cellar Floor 8; Kate Clayton 9, and matinee.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglas, manager). Brimicom Thanksgiving matinee Nov. 27. Archie Lord in The Country Squire did a fair business. A. M. Palmer's stock co. presented Saints and Sinners, The Price of Silence, and A Pair of Spectacles to very large audiences 4.6. Mac and every member of the co. deserve praise for the delightful manner in which they

portrayed the several roles assigned to them, and especially so, Messrs. E. J. Henr. J. M. Stoddard and Ed. Bell, and Miss Julia Arthur. The Tornado next.

DOWNTOWN.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager). Bernhard Musical Recital 11.25; poor business.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager). Is Marriage a Failure? 2; small audience. T. De Witt Talmage 11; Wilfred Clark 14.

TEXAS

ABILENE.—OPERA HOUSE (W. F. Ratter, manager). Schubert Male Quartette 5; house sold out in advance.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, proprietor and manager). R. E. Graham in After the Ball Nov. 29, best business of the season.

HOUSTON.—OPERA HOUSE (R. Bergman, manager). Hermann the magician Nov. 27, 28; large business. The Masked Ball 29; satisfactory and well-pleased houses.

JEFFERSON.—CHASE'S OPERA HOUSE (A. Chase, manager). Hurley Farley Comedy co. Nov. 29; satisfactory performance to good houses. Lancaster the magician 5. ITEMS: In the fencing scene in The French Spy Mr. Hurley was badly cut in the ear, caused by his stunt breaking. Manager Chase has remodeled and enlarged the stage, and can now play on carrying scenery. The dressing-rooms present a neat and cosy appearance.

SAN ANTONIO.—GRAND OPERA HOUSE (Kligby and Walker, managers). Patti Rosa closed Nov. 29 to good business. Al. G. Field's Columbian Minstrels gave a good performance to fair business 30. Hermann 2; large houses. Marie Wainwright 4.5; R. E. Graham in After the Ball 6.7; Dr. Bill 4. ITEMS: It is reported that W. B. Curtis is to purchase the Driskill Hotel of Austin and build a theatre in the rear. He is in Austin now, and Mr. Day, the proprietor of the Driskill, is considering an offer which Curtis has made him, that is, to trade some California property for the hotel.

TEMPLE.—HIGHT OPERA HOUSE (James R. Hight, manager). Hurley Farley Comedy co. Nov. 29; good business. Jules Levy 8.

BRYAN.—GRAND OPERA HOUSE (Schwarz and Mice, managers). Craigen-Paulding opened Nov. 29 in A Duel of Hearts to a fair audience. Patti Rosa 12; large audience. The Masked Ball 28; good business. R. E. Graham was booked and billed for 1, but the co. arrived without Mr. Graham and disappointed the large audience assembled. Dr. Bill 4.

BELTON.—OPERA HOUSE (F. L. Denison, manager). Patti Rosa and her excellent co. presented Miss Dixie Nov. 28 to a good house.

VOGUE.—OPERA HOUSE (R. P. St. John, manager). The Leslie-Davis co. booked for a return date Nov. 28, failed to appear. ITEMS: The Mirror is on sale at J. B. and Brother's news and book-store.

WAXAHACHIE.—OPERA HOUSE (P. F. Deavenport, manager). The Isaac Payton Comedy co. Nov. 27; good business.

BEAUMONT.—OPERA HOUSE (John B. Goodhue, manager). Leslie Davis' Fifth Avenue Theatre co. Nov. 29; good business.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil W. Greenwall, manager). Al. G. Field's Columbian Minstrels Nov. 27, matinee and night, to full houses. Marie Wainwright presented Camille matinee 2.4 and Man and Wife night to good houses. Patti Rosa and her excellent co. presented Dolly Varden Thanksgiving matinee 30, to S. R. O., and at night Miss Dixie to a full house.

EL PASO.—OPERA HOUSE (W. E. Sims, manager). Annie Holman co. Nov. 29; 100 repertoire to good business.

DENVER.—WILKINSON'S OPERA HOUSE (J. H. Wilkinson, manager). Alabama Nov. 27; crowded house. Jules Levy 30; good house. Patti Rosa 5. McDougal Opera House (Frank Ellsworth, manager). Al. G. Field's Minstrels 29; crowded house.

SHERMAN.—OPERA HOUSE: Jennie Holman closed a three nights' engagement Nov. 29; large houses. Patti Rosa 4. A. Alexander Salvini has cancelled all Texas dates.

GAINESVILLE.—OPERA HOUSE (Paul Galia, manager). Isaac Payton Comedy co. Nov. 27; good business.

TERRELLA.—GAIN'S OPERA HOUSE (Harry Ehrlich, manager). Marie Wainwright in Man and Wife to good business Nov. 25. Alabama was presented to a very large and appreciative audience 25.

AUSTIN.—WILKINSON'S OPERA HOUSE (Ernest Wisne, manager). A. G. Field's Minstrels Nov. 29; packed house. Hermann 1; well-filled house. Marie Wainwright in Camille and Man and Wife 2 to fair business at advanced prices. ITEMS: After the performance by Al. G. Field's Minstrels Mr. Field was entertained by the Elks' Austin Lodge 25 with a social session. R. E. Graham in After the Ball 8; Dr. Bill 9.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager). Al. G. Field's Columbian Minstrels turned people away Nov. 28 and gave the best minstrel performance ever seen here. Patti Rosa presented Miss Dixie 29 to a large and select audience. R. E. Graham in After the Ball 10 to a fair-sized house. Marie Wainwright 3 in The Social Co. in a packed house. Hermann 4. Dr. Bill 12. Niles Holmes 15. ITEMS: R. E. Graham and his manager, T. W. Mulvihy, arrived here two days in advance of After the Ball, owing to Mr. Graham being ill.

DALLAS.—OPERA HOUSE (George Anz, manager). Marie Wainwright in Camille, Social Swim, and Man and Wife to large and well-pleased audiences Nov. 27, 28. Patti Rosa in Miss Dixie and Dolly Varden to good houses 29. Hermann 4. Dr. Bill 12. Niles Holmes 15. ITEMS: R. E. Graham and his manager, T. W. Mulvihy, arrived here two days in advance of After the Ball, owing to Mr. Graham being ill.

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WASHINGTON

SEATTLE.—THEATRE (John W. Hanna, manager). Rhea in Queen of Sheba Nov. 27, 28, large houses. Charles Dickson 29; good business. CORBAY'S THEATRE (R. E. French, resident manager). Calhoun Opera co. in Said Pasha 29; good business.

TACOMA.—THEATRE (John W. Hanna, manager). Rhea Nov. 27, 28; and matinee to good business. Admitted to the Bar 27; Katie Putnam in the Little Masevick 28. CORBAY'S THEATRE (J. F. Corbary, manager). Hands Across the Sea and Our Regiment 27-28; good business.

WEST VIRGINIA

WHEELING.—OPERA HOUSE (F. Riester, manager). Gus Williams in April Fool Nov. 30; splendid audiences. The Voodoo entertained a fair audience 1. Alha Heywood 21; Lewis Morrison 22; Chicago Extravaganza co. 23. GRAND OPERA HOUSE (Charles Pfeiffer, manager). James A. Kelly presented A German Soldier 29; good business. Peck's Bad Boy 4.6; fair business. A Dark Secret 11-13; Sadie Haysen 14-16; Fire Patrol 16-20.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Burling, manager). Chip o' the Old Block Nov. 30; fair business. Labadie's Faust 5; Thomas Keene 11. ITEMS: The Charleston Lodge of Elks will give a minstrel performance 1.

WISCONSIN

LA CROIXE.—THEATRE (J. T. Condon, manager). The Crust of Society Nov. 28; meagre house. John L. Sullivan in The Man from Boston played to a well-filled gallery 29. Katie Emmett presented Killarney under the auspices of the A. O. H. to a good house 1. Miss Emmett was presented with a magnificent floral harp at the close of the third act. Marie Carlo, introducing George Wilson and the German Brothers, pleased a fair house 2. James Gorman is seriously ill in Milwaukee. The continued small patronage ought to convince the manager that four attractions inside of a week are too many for a city of this size.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager). The Man from Boston Nov. 29, with John L. Sullivan as Captain Harcourt to a fair house.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager). Katie Emmett in Killarney 4; small audience. Milton Nobles 5.

SACINE.—BELL CITY OPERA HOUSE (Sherman Brown, manager). John L. Sullivan as The Man from Boston Nov. 27; top-heavy business. Annie Eva Fay, spiritualist, 30; Milton Nobles 4.

SAU CLAIR.—GRAND OPERA HOUSE (G. F. Burlingame, manager). Katie Emmett, supported by a good co., presented Killarney, under the auspices of the local A. O. H. Nov. 29, pleasing a fair audience. The Crust of Society 1 to a small audience. The return of this co. would certainly be greeted by a large audience. A dramatic co. composed of San Claire strikers after histrionic fame, will present Uncle Sam Whitcomb 6.

CHIPPWA FALLS.—GRAND OPERA HOUSE (H. H. Stoddard, manager). John L. Sullivan 5; good business. Lady Quittette 25.

DELIC.—WILSON'S OPERA HOUSE (H. H. Wilson, manager). Milton Nobles in The Phoenix to a fair house Nov. 30. Julie Walters in Side Tracked 1 to a good house.

CANADA

ST. JOHN.—OPERA HOUSE (A. G. Spinder, manager). Arthur Rehan's co. in The Plunger Nov. 27. Across the Continent 29 to fair houses. On 1, and matinee, to very large business, the first production of The Natchez News, a three-act comedy by Ethel Knight Holman, of this city, with the author in the title role.

VICTORIA.—VICTORIA THEATRE (Robert Jamieson, manager). Charles Dickson Nov. 29; 25; fair business. Rhea 2.

VANCOUVER.—OPERA HOUSE (Rosa Thomas, manager). Charles L. Davis as Alvin Jodin to big business Nov. 16. Katie Putnam to fine business 17. Charles Dickson in Admitted to the Bar and Inaug. 28; good and well-pleased audiences.

LONDON.—THE GRAND (A. E. Root, manager). Guy Brothers' Minstrels to light business Nov. 29. Wang 6; The Black Crook 1.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager). Ottawa Cricket Club Theatre presented a series of amusing comedies and delighted a most fashionable audience. Van R. Carthy 6.5 presented Rambler from Clara. Dear Irish Boy to big houses.

TORONTO.—GRAND OPERA HOUSE (G. R. Shepard, manager). Mrs. John Drew presented The Road to Ruin to a fair house 4. Urania 10.6. Toronto Opera House (J. B. Morris, manager). Paul Kewar 4.5; good business. The Hunch 10.6. A. G. Field's Minstrels (J. C. Connor, manager). Gus Hill's Society co. 4.5; very good business. The Vendetta 10.6. ITEMS: Roland Reed is still confined to his room at the Queen's Hotel, and will remain so for at least two weeks. He had a very narrow escape from typhoid fever, and is improving and regaining strength rapidly. Gus Hill fell on the icy sidewalk spraining his wrist, which will incapacitate him for a few days.

MONTREAL.—QUEEN'S THEATRE (Spartow and Jacobs, managers). J. K. Latent Prodiges co. opened to a good-sized audience. John Drew in The Masked Ball 11.15. THEATRE ROYAL (Spartow and Jacobs, managers). Webster and F. J. D. Specialty co. opened to good business 1. Ivy Leaf 11.15.

SHREVEPORT.—GRAND OPERA HOUSE (Lew Southworth, manager). Dan McCarthy in The Rambler from Clara 9.

ST. THOMAS.—OPERA HOUSE (George T. Clarin, manager). Stowe's U. T. C. co. 2; good houses. Philip Ray, humorist and reader, 4; fair house. Guy Brothers' Minstrels 6; crowded house. ITEMS: The Knights of Pythias turned out in large numbers to Guy Brothers' Minstrels, all the Gays (no pun intended) being members of that order.

SHREVEPORT.—GRAND OPERA HOUSE (Lew Southworth, manager). Dan McCarthy in The Rambler from Clara 7; large audience. Georgia Minstrels 14. ITEMS: William H. Sherwood, father of Grace Sherwood, and his wife are here paying a visit to old friends, and Mr. Sherwood is refreshing his memory with his old hunting grounds in the vicinity of Brockville.

DATES AHEAD.

Managers and Agents of traveling companies and individual entertainers are invited to send their department cards on Friday. To insure publication in our subsequent issues, cards must be mailed on or before Saturday of that day.

ENTERTAINERS.

A COUNTRY SPORT (Peter F. Bailey): Chicago, Ill., Dec. 11-16.

A TEMPERANCE TOWN: New York city Sent. 15—indefinite.

ALABAMA (Bainbridge and Hamilton, mgrs.): Louisiana, Mo., Dec. 28; Hannibal 14; Macon 14; Keokuk, Ia., 15; Quincy, Ill., 16; Burlington, Ia., 18; Des Moines 19, 20; Rock Island, Ill., 21; Mobile 22; Muscatine, Ia., 23.

A SWEET TIME (Fitz and Webster): Lafayette, La., Dec. 11; Hartford City 14; Buffalo 15; Delphos, O., 16; Lima 21; Kenton 19.

ALVIN JOLIS (Charles L. Davis): Stockton, Cal., Dec. 12; Oakland 13, 14; Fresno 15; Santa Barbara 16; Los Angeles 16-20; Pomona 21; San Diego 21.

ARISTOCRACY (Frohman and Hayman, mgrs.): Scott Haven, Conn., Dec. 11; Albany, N. Y., 11. After the Ball, R. E. Graham: Hot Springs, Ark., Dec. 13; Little Rock 14; Fort Smith 15; Fort Scott, Kan., 16; Kansas City, Mo., 17-21.

A MINNIE'S WIFE (G. W. Roche, mgr.): Huntington, Ind., Dec. 21; Delphos, O., 22; Lima 23; Bellefontaine Jan. 1.

A BEANS STORY: Kansas City, Mo., Dec. 21-26; St. Joseph 11; Topeka, Kan., 12; Omaha, Neb., 23-27; Lincoln 28; York City, Ia., 29.

A CRACKER JACK (George 24; Musical, mgrs.)

Wilmington, Del., Dec. 11; Frederick, Md., 12; Cumberland 13; Johnston, Pa., 14.

A. M. PALMER STOCK: Chicago, Ill., Dec. 11-16; San Francisco, Cal., 17-21; ind. ind.

ALEXANDER SALVIST (W. M. Wilson, mgr.): New York city Nov. 27-Dec. 29.

A RAILROAD TICKET (W. W. Freeman, mgr.): Philadelphia, Pa., Dec. 11-16; Pittsburgh 11-15.

ANNIE WARD-TIFFANY (Charles H. Greene, mgr.): Philadelphia, Pa., Dec. 11-16.

AUNT HEDDIE: New York city Dec. 11-16.

BRAVING THE WORLD: Cincinnati, O., Dec. 11-16.

BLUE GRASS (Cyril Norman): Columbia, Ind., Dec. 12; Madison 13; Louisville, Ky., 14; Lexington 15; Paris 16; Bowling Green 17; Nashville, Tenn., 18-21; Cairo, Ill., 22; Paducah, Ky., 23; Union City, Tenn., 27; Jackson 28; Corinth, Miss., 29; Decatur, Ala., 30.

BLUE JEANS (Rosenquest and Arthur, mgrs.): St. Paul, Minn., Dec. 11-16.

BOTTOM OF THE SEA (W. A. Brady, mgr.): Boston, Mass., Dec. 11-16.

COUNTRY CIRCUS (Jefferson Kray and Erlanger, mgrs.): Columbus, O., Dec. 11-15.

CHARLES DICKSON: San Francisco, Cal., Dec. 11-24; Oakland 25, 26; Fresno 27; Oakland 28.

CLARA MORRIS: Cleveland, O., Dec. 11-13; Columbus 14; Mansfield 15; Canton 16.

COOK DRAMATIC COOK and McDowell (mgrs.): Carlisle, Pa., Dec. 11-16.

BALDWIN MELVILLE: Des Moines, Ia., Dec. 11-16.

COUNTRY SQUIRE (Larche Boyd): Galveston, Tex., Dec. 12; Houston 13; Austin 14; San Antonio 15, 16.

CHARLEY'S AUNT, No. 1 (Charles Frohman, mgr.): New York city Oct. 2—indefinite.

CHARLEY'S AUNT, No. 2 (

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1893.)

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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 \$1.00 for six months; \$2.00 for one year.
 Managers' Directory cards, \$1.00 per line for three months.
 Reading notices inserted, 75 cents per line.
 Charges for inserting notices inserted on application.
 Back page closed at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
 The Mirror office is open and receives advertisements every Monday until 4 P. M.

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One year, \$5.00; six months, \$3.00; three months, \$1.50. Payable in advance. Single copies, 10 cents.
 Foreign subscription, \$1.00 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Levi's Exchange, 17 Chancery Lane, and at American Newspaper Agents, 15 King William Street. In Paris, at the Grand Hotel Kluge and at Brabant's, 17 Avenue de l'Opera. Advertisements and subscription notices received at the Paris office of The Mirror, 24 Rue de Rouen. The Trade supplied by all News Companies.

Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second Class Matter.

NEW YORK. - - DECEMBER 16, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS

AMERICAN—HENRY DUNN, 8 P. M.
 AMERICAN—THE PRINCE OF DAUGHTERS, 8 P. M.
 BROADWAY—EVANS AND HOVE, 8:30 P. M.
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 CASINO—THE PRINCE OF DAUGHTERS, 8 P. M.
 DAILY—THE PRINCE OF DAUGHTERS, 8 P. M.
 EMPIRE—THE PRINCE OF DAUGHTERS, 8 P. M.
 FOURTEENTH—THE PRINCE OF DAUGHTERS, 8 P. M.
 GRAND OPERA HOUSE—THE PRINCE OF DAUGHTERS, 8 P. M.
 HARRISON'S—THE PRINCE OF DAUGHTERS, 8 P. M.
 H. E. JACOBI—THE PRINCE OF DAUGHTERS, 8 P. M.
 IMPERIAL MUSIC HALL—THE PRINCE OF DAUGHTERS, 8 P. M.
 KOSTER AND HALL'S—THE PRINCE OF DAUGHTERS, 8 P. M.
 LYCEUM—THE PRINCE OF DAUGHTERS, 8 P. M.
 PALMER'S—THE PRINCE OF DAUGHTERS, 8 P. M.
 PEOPLE'S—THE PRINCE OF DAUGHTERS, 8 P. M.
 STANDARD—THE PRINCE OF DAUGHTERS, 8 P. M.
 STAR—THE PRINCE OF DAUGHTERS, 8 P. M.
 TONY PASTOR'S—THE PRINCE OF DAUGHTERS, 8 P. M.
 TATTERSALL'S—THE PRINCE OF DAUGHTERS, 8 P. M.

BROOKLYN.

AMERICAN—HENRY DUNN, 8 P. M.
 COLUMBIA—THE PRINCE OF DAUGHTERS, 8 P. M.
 EMPIRE—THE PRINCE OF DAUGHTERS, 8 P. M.
 PATENT PATENT PATENT, 8:30 P. M.
 GRAND OPERA HOUSE—THE PRINCE OF DAUGHTERS, 8 P. M.
 NEW PARK—THE PRINCE OF DAUGHTERS, 8 P. M.

AN advertisement in last week's Mirror bore fruit in forty-five minutes. Next!

GERRY'S activity, pretended to be philanthropic, is still persistent. Around the law!

APRESS despatch says that Mr. Harfield has the grip. Something he can't ring the curtain down upon before his play is over.

DUNN'S review of business for last week states that "trade of all kinds is waiting." A sort of interval between the acts, as it were. May the industrial play soon proceed!

WE have heard much of the longevity of the coryphée. We hear altogether too little of the pulchritude of the operatic chorus. Vide the supernumerary singers at the Metropolitan.

IT may not have been a meeting of art and art, but when Mrs. Jones Darr, after vainly requesting a monetary accommodation from several of her friends among Chicago managers last week, found a courteous and willing lender in John L. Sullivan, who can deny that it was a conjunction of art and heart?

THE benefit at Palmer's Theatre to Marvin R. Clark, the blind journalist, on Sunday night netted a handsome sum. It was the first event of the kind in the organization of which a concession of a per centage of the receipts was made to the Actors' Fund. The personnel of the participants and the monetary result fully proved that when the interests of the Fund—itsself a charity as deserving as any that may seek the services of the profession—are considered the result will amply justify the concession.

A FORTUNATE FOREIGNER.

A RUSSIAN named KESCHTAN, said to belong to "a noble family," visited the Broad Street Theatre, Philadelphia, the other evening, and induced an usher to take his card to a young actress of the Kendal company then playing there. The card was returned to him, whereupon he felt affronted and made his way behind the scenes. Here he was confronted by Mr. Kendal, who told him the young actress would not see him. The Russian of noble family at this juncture became indignant and more ill-mannered, if possible, than before, and was ejected from the theatre.

At one of the Philadelphia hotels the Russian of noble family waxed still more indignant over his treatment. He said that it was customary in his country for any gentleman who desired to form the acquaintance of an actress to send his card to her. And he thought he had been outrageously abused.

This Russian of noble family, by name KESCHTAN, is no doubt a gentleman—of the Russian school. If he remains long in this country, however, he will learn that this term, applied somewhat indiscriminately to male bipeds, has certain limitations of significance in America that are evidently foreign to it in Russia. There are no accidental or fat families of nobility, so called, here, but gentlemen to the manner born abound.

If any American with self-respect and with a shade of consideration for womanhood were in a moment of aberration to act the boorish part played by the Russian of noble family, by name KESCHTAN, in the Philadelphia theatre, he would have nothing but congratulations to offer to himself if he should, after an interval of great bodily pain, take counsel with his injuries in a hospital.

And for this reason we say that the Russian of noble family, by name KESCHTAN, is a fortunate foreigner.

SUGGESTIVE REFORMS.

A SPECIAL despatch to The Mirror from St. Louis tells of the plan of Manager Bryan, of that city, to introduce reforms into the administration of the vaudeville branch of theatricals.

His purpose to advocate before the association of vaudeville managers of this country, of which he is a member, the abolition of lithograph posters; to increase newspaper advertising; to improve the present system of booking so that the use of special trains will be unnecessary; to so systematic supervision that managers may know the exact status, as to ability and pecuniary standing, of every show that plays reputable houses; to exclude fake managers from the business; and to expel from the regular vaudeville theatre every actor who plays in disreputable houses.

The managers of regular theatres might take a very profitable lesson, on similar lines, from the spirit which is evidently moving in the vaudeville managers' association.

FOOTLIGHT FUN.

NOTHING BUT LEAVES.

SURETY SIXTEEN.—"This notice says that Kitty Carter made a holy show of herself in the Adam, too. I like burlesque. What do they mean by that, papa? You want to see the piece?"
PAPE.—"They mean they mean, I suppose, that the lady showed the role of Eve with biblical accuracy."

CONJUGAL ANTIQUITY.

FRANK.—"Was you at Mrs. Markham's private theatricals?"
BO.—"Yes."
P.—"What was the play?"
S.—"A Woman's Love."
P.—"Great success, I suppose?"
S.—"Yes, but the stage was too small."
P.—"Couldn't they remedy that?"
S.—"Yes, they substituted a cat for the company."

AN EXCEPTION.

"Are you going to see that big hat to the theatre?" the young man asked.
"Yes, George." And after a silence, she added: "But I am going to take it off when we get inside." And that is what confirmed George's suspicion that she is an angel. —*Washington Star.*

WELCOMES.

The following bit of dialogue is related to have taken place between an actor and manager of a once disbanded company:

MANAGER.—"What do you mean by actually smiling during the performance of the death scene, as I saw you do to-night?"
ACTOR.—"I couldn't help it. With the wages we get now death comes as a happy release." —*New York Herald.*

ACTRESS.—"You are a divorce lawyer, I understand?"
LAWYER.—"Yes, madam; I secure divorces without publicity."

ACTRESS.—"Um—I'm in the wrong office. Good day, sir." —*New York Herald.*

PERSONAL.

PENLEY.—W. H. Penley, the original of Charley's Aunt, is seriously ill in London.

DE WOLFE.—Elsie De Wolfe is to give a reception so Calvé, the celebrated soprano.

EDMONDS.—Ralph Edmunds has been appointed musical critic of *Daily America*.

WOTHERSPOON.—George W. Wotherspoon, recently manager of Katharine Clemmons, is now managing Maud Lancaster, an exponent of thought transfer.

EVERSON.—Isabel Everson, who succeeded Sadie Martinot as leading lady of the Boston Grand Opera House stock company last month, is receiving much praise for her performance of Rose in *Rosdale*.

WARNE.—Mrs. Frederick Warde and Miss Warde have joined Frederick Warde on the road, and as Arthur F. Warde is manager of the Warde-James company, and Ernest Charles (Warde) is a member of the organization, the family is united.

SOTHERN.—Sam Sothern, who succeeds Harry Woodruff in Charley's Aunt at the Standard Theatre, is a brother of E. H. Sothern. He appeared with Edward at the Lyceum last Fall in *Sheridan*. He is very popular with his brother actors in England and here. Eight years ago he made his first trip to America, appearing as a member of Abbey's stock company at Wallack's (now Palmer's) Theatre.

HARRISON.—Duncan B. Harrison has been engaged to play the part originated by Burr McIntosh, in a production of *In Mizoura* to be made by Frederick Bryton. Mr. Bryton has obtained from Nat C. Goodwin the rights to act the play in certain sections of the country.

VANCE.—Eunice Vance, the concert hall singer, has been engaged by T. Henry French to appear in *The Voyage of Suzette*. She will be seen as Suzette's maid.

CLAYTON.—Estelle Clayton has declined an offer to join the Boston Grand Opera House Stock company. Her time is occupied with playwriting. She has completed the libretto of a light opera.

BENTON.—Everett C. Benton, brother of Jay B. Benton, the Boston correspondent of *The Mirror*, has been appointed upon the staff of Governor-elect Greenhalge, of Massachusetts. He is the chairman of the executive committee of the Massachusetts Republican State Committee.

WESNER.—Ella Wesner, who closed her engagement at Proctor's Theatre last week, has been engaged by F. F. Proctor to reappear at that theatre for six weeks later in the season. Her new champagne song is very catchy and she sings it with inimitable vim.

CELESTE.—Lucie Celeste has returned to New York from London, having resigned from Augustin Daly's company. She made a pronounced success in *Dollars and Sense* and *Love in Tandem*. Miss Celeste is a beautiful and cultured woman who has revealed extraordinary powers during the brief period—two years—that she has been on the stage. She studied for opera originally. Her late manager expressed the belief that she will develop into another Clara Morris. Her forte is emotional acting. Miss Celeste is a native of New Orleans. Her brother, J. M. Lévêque, is a bright journalist on the staff of one of our morning papers.

CLARKE.—Harry Corson Clarke telegraphed to *The Mirror* yesterday from Chicago: "Will arrive on Thursday at the Sturtevant House, where communications and Christmas presents may be addressed."

WOODRUFF.—Harry Woodruff is going to Germantown, Pa., to prepare to enter the Yale Law School. He left the cast of *Charley's Aunt*—and it is said the profession—on Saturday night.

IRVING.—Henry Irving on Saturday, Dec. 10—the last night of his present engagement at Abbey's Theatre—will celebrate the fifteenth anniversary of the opening of the London Lyceum under his own management. On that occasion Mr. Irving presented *Hamlet*.

HILLIER.—Marie Hillier, for two seasons with Rosina Vokes, will leave town this week to visit friends at Montreal. She will then return to her home at Grand Rapids.

STEVENS.—Lon Stevens played the leading part, Jack Dudley, in *Hands Across the Sea*, at one day's notice on Friday night at Lewiston, Me. The local papers commented favorably on his performance.

KESLEY.—The veteran English actress, Mrs. Kesley, celebrated her eighty-eighth birthday a few days ago. She is the oldest living actress in England.

MANSFIELD.—Richard Mansfield has recovered from the cold that prevented him from playing in *Cincinnati* on Saturday and has resumed his tour.

OESTERLE.—Kate Oesterle, who originated the leading part of *Heaven Milburn*, in *Patent Applied For*, has resigned from that company.

NOBLES.—Mr. and Mrs. Milton Nobles will spend the week preceding Christmas at the home of Mrs. Nobles' parents in Lebanon, O. Their two children are now visiting their grandparents. Mr. Nobles' company will remain in Chicago and rejoin him at Lebanon on Christmas Day, when the tour will be resumed.

LETTERS TO THE EDITOR.

COMPLAINTS OF PIRACY.

COLUMBIA CITY, IND., Dec. 9, 1893.

To the Editor of the Dramatic Mirror:
 SIR—On my arrival here I was astonished to find an article in your paper, which I was fortunate enough to purchase, stating that a party named Stockdale and Vickers were producing my play, *An American Beauty*, in their repertoire. Both Vickers and one Orson M. Dunn, stage manager of that barn-storming pirate gang, formerly worked for me, and were treated fairly by long engagements and salary paid in full, and I wish to warn managers in Missouri or elsewhere they may hang out their black flag for patronage against playing my work. You will do me justice by kindly publishing this.

Very respectfully yours,

A. L. FANSHAW.

Manager Frost and Fanshawe Co.

MISS CHEATHAM'S SUCCESSFUL ENGAGEMENTS.

MEMPHIS, TENN., Nov. 25, 1893.

To the Editor of the Dramatic Mirror:
 SIR—In your issue of this week I notice your New Orleans correspondent stated that the Fay Templeton Opera company was drawing crowded houses, while Miss Cheatham in *Jane* was doing only a fair business.

Miss Cheatham's engagement was not only a financial success in New Orleans, but was the social event of the season, as her entire Southern trip has been. Notwithstanding she did not play Sunday night, our business for the week in New Orleans was larger by odds than that of any other attraction there.

By publishing the above in your next issue you will greatly oblige.

Yours, very truly,

A. L. LEVI.

Representing Mr. Charles Frohman.

HONEST MANAGERS.

BRYAN, TEX., Dec. 1, 1893.

To the Editor of the Dramatic Mirror:
 SIR—Let us honestly endorse your methods in exposing local managers who foster and avoid roaming pirates in their nefarious business of stealing the work of others. We are not in sympathy with such people and will do our share to oust them from the business.

We have had applications from Leslie Davis, the King Comedy company, and the Rogers Sisters, but declined with thanks. The latter wrote us for time, which we refused to give, whereupon they looked our ho, so through our New York agents. Upon receipt of contract we found it to be false, and immediately canceled. We prefer to keep the house dark than to aid barn-storming pirates.

Our business has not been great this season, but it has been much better than the majority of one-night stands in the State. We are posted on all attractions traveling through the medium of *The Dramatic Mirror*. Wishing you continued success, we are your well-wishers.

SCHWARTZ and MEEK.

Managers Grand Opera House, Bryan, Tex.

NO EQUIVALENT FOR THEIR MONEY.

MINERSVILLE, PA., Dec. 7, 1893.

To the Editor of the Dramatic Mirror:
 SIR—Will you kindly enquire of local managers in the smaller towns how some of the theatrical expenses in New York do business? The following will show:

On or about Dec. 10, 1893, we contracted with H. S. Taylor, of Taylor's Electrical Exchange, to furnish us a list of attractions during the season of 1893-94 said attractions to be subject to our approval, and for his services he received \$5 in advance. Up to this date he has submitted only one attraction, and that we could not play as we had the date taken.

We have written to Mr. Taylor, and we have repeatedly sent him our open time, but to no avail, as our letters are now ignored entirely, and we have concluded to make him a present of the \$5.

We can also say as much for the Cooper and Becker aggregation, known as the Brotherhood Circuit, and we cheerfully recommend every manager to be his own agent.

Yours truly, ROBBING and GRAB.

Managers Winterville Opera House.

SAVS ACTORS BREAK THE RULE.

CHATTANOOGA, TENN., Dec. 2, 1893.

To the Editor of the Dramatic Mirror:
 SIR—In reading the editorial in last week's *Mirror* headed, "Fire in Theatres," I find your correspondent says, "I recall but one instance where an actor enforces his rules in this particular," referring to the rules against smoking behind the curtain. I am glad to be able to say that the undersigned may be added to the list, at whose head stands that model manager, John Misler.

I have enforced the "No Smoking" rule for the past eight years in the strictest manner, and in any emergency, showing that the penalty of expulsion of this rule is instant discharge, are sure to obey orders.

But the rule, I regret to say, is violated by many of our actors who, traveling companies who insist that, despite the rules of the house, they have the right to smoke in their dressing rooms, and will resist any interference in their enjoyment of a cigar or cigarette on their "private domain," which they claim their dressing-rooms to be for the time being. The danger of fire is greater from the latter cause than from the enjoyment of any well-regulated theatre. Sincerely yours,

PAUL R. ALBERT.

Manager New Opera House.

THE MIRROR ENDORSED.

FRANKLIN, O., Dec. 5, 1893.

To the Editor of the Dramatic Mirror:
 SIR—The *Dramatic Mirror's* persistent exposure of productions of certain plays, which honest managers are paying royalties, should receive the endorsement of every dramatist who reads its news columns—and what dramatist does not? As one of the youngest aspirants in that broad field of endeavor, I wish to add *THE MIRROR* in this good work by relating an experience which has just befallen me.

A few days ago I found in my mail a catalogue of manuscript plays for sale by the Chicago Manuscript Co. The catalogue came to me as manager of a local amateur dramatic club, and may furnish the clue to the great amount of piracy now going on. Among the plays listed were many for which I know managers to be paying royalties. Judge of my surprise when I found that *Arctura*, *A Temptation*, *Tom, Comstock*, *In Mizoura*, and *Charley's Aunt* could be got for \$5 apiece. The last two plays have had no run upon the road as yet, and we "Westerners" have not seen them at all. Is it just to Manager Frohman that *Charley's Aunt* should receive its first production in some Western city by an amateur company, or be shown under some other title by a popular-priced repertoire company? Is it just to the public that a constant the-dragger should sit through a cheap production of *In Mizoura*, without knowing it, and then, when Nat Goodwin comes to town, he is disappointed at the close of the first act to discover that he has seen the play before?

No long as plays are stolen by unscrupulous pirates, or duplicate manuscripts sold by dishonest authors, just so long will there be managers to make up a repertoire of plays at each rather than to pay royalties. This is inhuman nature, and it seems to me, the only remedy lies in total extermination of the vendors of other people's property.

STEWART S. THURMAN.

DRAMATIC STUDENTS PERFORM

The American Academy of the Dramatic Arts gave the first performance of its subscription series at the Berkeley Lyceum last Friday night. The programme was made up of two one-act plays and a one-act pantomime.

The first play was *A Flower of the Hills*, by Alice E. Ives. The dialogue is dainty, but the plot is built on familiar lines. An artist tells his fiancée that he has run across a country girl whose beauty has induced him to paint her picture. The lady shows symptoms of jealousy, and leaves the studio in a huff. Enter the country girl. The audience sees at once that she is in love with the artist. Enter the rural lover, and demands that the artist inform him as to whereabouts of country girl. *Fiancee* and rustic swain discover country girl. Merry war and general reconciliation of amatory couples.

Mabel Washburn appeared as the country girl, and the other characters were impersonated by Charles S. Gietter, Woodley Musson, and Emily Wakeman.

The second play, left at the Post, by Arden Smith and Edwin Arden, contains an effective climax. A New York girl becomes engaged to an English baronet owing to the fact that she does not hear from her former lover who has gone abroad. The wedding day is set. The absent lover arrives in the nick of time. The ambitious mother has intercepted his letters. The baronet takes a back seat, and the lover gets his girl after all.

The cast includes Arthur T. Foster as Sir Willoughby Pomfret, Charles Fleming as Jack Peyton, Woodley Musson as Rev. Dr. Goodman, John Blair as Warner, Selmer Johnson as Mrs. Denbigh Carton, and Clara Parker as Gladys Carton.

The pantomime, *Pierrot the Painter*, is an adaptation from the Italian by Alfred Thompson. Columbine is in love with Pierrot. The latter has a rival, Il Capitano, who aspires to win the lady for himself. This brings about many amusing pantomimic predicaments. Finally, "true love" wins the day, and Pierrot carries off the feminine prize.

The pantomime was charmingly presented, and a number of the performers evinced unusual cleverness. Laura Sedgwick Collins played the piano accompaniment. The descriptive music was composed by Miss Collins, and proved pleasing and effective.

The cast consisted of J. B. Tynan as Pantaloon, Arthur Foster as Il Capitano, Louise Closser as Pierrot, Louise Musson as Columbine, Clara Parker as La Contessa, Christine Paxton as Isabella, Minnie Kittiman as Sylvia, Maude Evelyn as Fragolette, and D. D. Wells as Sambo.

CURTIS MAY BE INDICTED.

The San Francisco *Examiner* publishes a long story as to an alleged attempt by M. B. Curtis to bribe the jury during his late trial for murder in that city. It is said that Frank McManus, a saloon keeper, and William J. Dunn, an ex State Senator, were sent for by Curtis when he was in prison, and that he promised them "a ranch apiece" if they would induce T. M. McManus, one of the jurors and their warm personal friend, to vote for acquittal; that McManus and Dunn promised Curtis to do this, but resolved to give Curtis what they called "the double cross"—i.e., to make him believe they had induced McFarlane to so vote, yet in reality to say nothing to him on the subject, and then demand the ranches in case of acquittal. It is said that the Grand Jury will indict all parties concerned. Curtis is now in New England.

MISS DAY IS THE PRIMA DONNA.

A letter from Elvia Cox, Thomas Q. Seabrooke's charming wife, reads as follows: "It is seldom that I read of things in *THE MIRROR* that are not correct, but this week it has made a slight error. I have not given up my part of Diana in Mr. Seabrooke's *Isle of Champagne*, and the beautiful notices received in Chicago last Monday morning were deservedly gained by Marie Louise Day, who is the present prima-donna. I am still trying to persuade the public that I am a small sobrette."

MISS CHEATHAM'S TOUR.

Kitty Cheatham's engagement in Nashville, Tenn.,—her home—was a regular ovation. The houses were packed to the doors. Six large entertainments were given in her honor. On the opening night in addition to dozens of floral tributes, a white kitten was passed over the footlights. It was made of white chrysanthemums, and the legend, "Our Kitty," was picked out in pink roses on its back. Miss Cheatham's tour of the South in June has been remarkably successful.

STOCKWELL HAS NOT PAID THEM.

The members of the Maine and Georgia company, of which E. R. Stockwell is manager, have not received any salary for either their two weeks' engagement at the Fourteenth Street Theatre, or their week at the Park Theatre. Mr. Stockwell left San Francisco owing the organization that played his piece there last Summer five weeks' salary. Maine and Georgia is booked at the Grand Opera House, this city, for next week. It is doubtful whether the date will be filled.

NOW SANFORD'S NIBLO'S.

Walter Sanford, who has taken the lease of Niblo's off the hands of the Rosenfeld Brothers, moved his offices into that historic theatre on Monday. The Rosenfelds return to their offices in the Broadway Theatre. Mr. Sanford does not announce what his policy will be at Niblo's. He will play *The Libaniens* there. Old Niblo will begin a tour at Philadelphia Christmas week.

FLEMING TO MANAGE VROOM.

Clarence Fleming, who has managed the tours of Rosina Vokes for nine years, and who remained with the company until it closed at Washington last week, has already signed with another star. The star is Edward Vroom.

"The contracts," said Mr. Fleming to a *Mirror* reporter, "were signed three weeks ago while I was in Chicago with Rosina Vokes. I am now booking Mr. Vroom's tour. It will begin at Washington, D. C., on Jan. 8. Mr. Vroom will present his version of *Ruy Blas*, and will give it an elaborate production."

The fact that Mr. Fleming is associated with Mr. Vroom's tour indicated that it will be conducted ably.

A SUIT FOR FALSE ARREST.

Herbert Swift and Sam Allen, advance agent and billposter for Is Marriage a Failure, were arrested at Clarksville, Tenn., on a charge of having stolen a male at McKenzie, Tenn., on Nov. 24. An envelope addressed to Swift was found near the stable door, and the arrest was made solely upon this evidence. Taken back to McKenzie, the prisoners were released without a trial upon presenting a statement sworn to by the proprietor of the Franklin House, to the effect that they were in Clarksville at the time the theft was committed. Allen and Swift have begun suit against their accuser to recover \$10,000 damages for false arrest.

MR. HOEY TO STAR ALONE.

William F. Hoey, of Evans and Hoey, signed a three years' contract with Charles H. Hoyt last Friday. There is an extension clause in the agreement. Mr. Hoyt will write a farce-comedy for Mr. Hoey with a part suited to "Old Hoss's" peculiar abilities.

At the close of this season the Evans and Hoey partnership will be dissolved. As previously stated, the reason for this is the ill-health of Mr. Evans. The firm has played *A Parlor Match* to large profits for twelve seasons.

Mr. Hoey's tour under the new management will begin next Autumn.

DARKEST RUSSIA.

"Darkest Russia is playing to fine business in Pennsylvania," says Manager Sidney R. Ellis. "The play everywhere makes a pronounced hit, and managers are particularly anxious to book return dates. The company is one of the very best traveling. It includes: Edgar L. Davenport, M. J. Jordan, Sheridan Black, Daniel Gilfeather, Harry Hawk, George W. Lynch, Charles Dade, John C. Ellis, Selma Herman, Louise Rial, Mme. Carina Jordan, Emma Field, Alex. Johnston, Will Clark and others." Mr. Ellis is personally directing the tour. *Darkest Russia* will be seen in New York in a few weeks.

A NEW STAR.

John W. Dunne and Will O. Wheeler have engaged the services of the Irish comedian, wit and philosopher, John W. Kelly, known as "The Rolling Mill Man," and will next season present him to the public at the head of a comedy organization that will command attention for its strength and the completeness of its equipment. Mr. Kelly's inimitable qualities as an entertainer have given him enormous popularity in New York, Boston, Brooklyn, Chicago and other cities, and it is scarcely to be doubted that with alert and astute management he will take the place he deserves among comedy stars.

WILL MANAGE WARD AND VOKES.

Whitaker and Crossley have settled their differences with Ward and Vokes, and will manage this clever team in a farce-comedy written for them by George C. Jenks. The contract of Whitaker and Crossley with Ward and Vokes is for five years from Sept. 1, 1904. No expense will be spared to make their stellar debut a great success, and their New York opening in January will be one of the events of the season.

GRAU RETURNED.

Robert Grau went to Philadelphia without settling many of the debts he contracted in connection with an entertainment given at the Bijou Theatre the Sunday before last under the direction of himself and Duncan B. Harrison. Mr. Harrison was in consequence extremely indignant. Grau returned on Sunday and explained matters to Harrison, who forgave him.

THE ONLY ONE WANTED.

John W. Vogel, business manager of Al. G. Field's Minstrels, while in Natchez, Miss., the other day, said to *THE MIRROR*'s local correspondent: "The *MIRROR* is the only journal that the theatrical profession wants. It contains more solid news and information regarding everything in its line than all other theatrical papers combined."

A QUICK RESULT.

Elsie Adair announced in *THE MIRROR* last week that she was at liberty. Forty-five minutes after *THE MIRROR* was placed on sale, Manager Proctor had seen Miss Adair's announcement and had engaged her. All advertisers in this paper get quick returns, but this is perhaps the quickest response on record.

ALBAUGH'S NEW THEATRE.

Jefferson, Klaw and Erlanger have received this telegram from J. W. Albaugh, dated Washington, D. C.: "I have secured a site for a new theatre which I shall erect. It is on H Street, near the Shoreham Hotel. It is understood the theatre will be completed by next season."

THE MORAL PLAY.

To the Editor of the Dramatic Mirror:

See—in our Sunday School days, how we hated the "gondy-gondy" books that told about the nice little boy who died young. We hated the hero who never got his face dirty nor "fit," nor "passed," and who divided his time between reading the "good book" and telling other children how bad they were.

Whenever I read a book of that sort I always hunted up some real good boy and gave him a licking.

Nowadays whenever I see a play with a nice, sugary hero, who utters copy-book platitudes, I have the same feeling of irritation.

The Sunday School story should never be dramatized.

The "good" young man is a cad.

When we see a fellow with a pretty, girly-girly voice, who parts his hair in the middle, never smokes, drinks nor says "damn," who is always shocked at something; who hasn't the backbone of a tadpole, nor the pluck of a guinea pig—we want to kick him on general principles. Instinct tells us that such a fellow is a sneak utterly unfit to be trusted—a coward as well as a snob.

The virtues are all right. The manly man, the womanly woman are necessary to the drama, but their good qualities should be shown by example rather than by precept.

The moment a man begins to moralize, we grow suspicious. We expect the cloven foot of a Tartuffe to appear, and, if it does not, we feel imposed upon.

A play may be good without being mawkish or insipid. The success of Hazel Kirke proves this. In that play Rodney is a type of a man who can be gentle without being flabby, and his self-sacrificing spirit is an excellent foil to old Dunstan's general "cussedness." Rodney has the sympathy of the audience throughout the play, for the author cleverly refrained from giving us too much of him. But supposing he had been made the principal character, supposing he had been given the centre of the stage and all the climaxes, supposing that all the other characters had been reduced to the level of "wing-pushers" and "feeders," who did nothing when he was off the stage except to tell each other how truly good and noble he was, wouldn't we wish Rodney at the devil, and the author along with him?

This linked sweetness is what makes us so confoundedly sick of the April Weather class of plays.

We are just as ready to applaud a good action in New York as they are in Oshkosh; but we don't want any conventional clap trap behind it.

Stage morality should never be made obstructive.

An audience is entirely willing to credit the hero and heroine with all the cardinal virtues, but when these virtues are labelled like prize poodles at the bench show, we get very tired before the play is over.

If an author should make one of his characters remark: "John is trustworthy," we would not question the statement—especially if John should be a virtuous blonde (for on the stage blonde men are always good). It is only when a fellow claps on a black wig that he becomes a deeply dyed villain; but if in speaking of John the character should add: "John is trustworthy; he is reliable; he is honest; he is worthy of confidence," then the iteration would force us to believe that John is a regular knave.

As a matter of course a play should be clear and explicit. At the same time it is well to give one's imagination a chance. Therefore, let the audience find out something for themselves. The only really clever thing in Home is Mrs. Pinchbeck's act of destroying the cheque. That is an effective piece of business, for it reveals the woman's nature in an unmistakable way.

It is a sad blunder to tell of the hero's bravery and goodness. People expect that of him. What they want is to see him do something, so that they may judge for themselves.

When Nat Goodwin, as the sheriff, loosens his revolver and, without a word, goes out into the night, we have a picture of quiet, unconscious bravery which tells more in a moment than though all the characters of *In Mizoura* had testified to his pluck.

Let us have moral plays by all means, but let us keep the dreary, unactable Sunday-school stories off the stage.

CHARLES TOWNSEND.

WEEDSPORT, N. Y., Dec. 9, 1905.

IRVING AND THE LOTOS.

The Lotos Club will give a supper to Henry Irving on Saturday evening. It will begin at half past ten o'clock. The subscription list is filling rapidly and there is no doubt that the affair will be the most largely attended of the season. A musical entertainment will precede the supper.

THROUGH CARS TO NEW ORLEANS.

Among the many important improvements in the Baltimore and Ohio Railroad train service is the addition of through Pullman Sleeping Cars from New York to New Orleans, via Philadelphia, Baltimore, Washington, and the famous Shenandoah Valley route, passing through Roanoke, Knoxville, Chattanooga and Birmingham. The train leaves New York daily at 5:00 p. m. Philadelphia, 12th and Market Sts., 7:22 p. m., and 23th and Chestnut Sts., 7:35 p. m., reaching Roanoke at 7:50 a. m., Knoxville, 3:52 p. m., Chattanooga, 8:00 p. m., Birmingham, 11:13 a. m., and New Orleans, 12:45 p. m.

This train is very handsomely appointed, being vestibuled throughout, and has Dining Car service New York to Chattanooga. At Washington a Pullman Sleeping Car, which runs through to Memphis, is added to the train.

All trains of Baltimore and Ohio Railroad leave New York from station 10 of Liberty Street.

REFLECTIONS.



Above is an excellent likeness of William Sellery, who is now in his fifth season with Vermona Jarbeau. From Hoyt's *A Hole in the Ground*, with Mr. Sellery first started, he went with *A Brass Monkey* and *A Tin Soldier*, successively, and then to Miss Jarbeau's support. Mr. Sellery has a fine baritone voice, and is an actor of ability. He has operatic ambitions, and after two more years of study abroad will enter that field. It is hoped that Mr. Sellery will return to this country a shining light in grand opera.

The first season of the new Bastable Theatre, Syracuse, has proved most successful, and Manager Hennessy is already booking for 1904-05. Among the attractions that have played prosperously at the Bastable are Richard Mansfield, De Wolf Hopper, Dockstader's Minstrels, James O'Neill, Sousa's Band, Thomas W. Keene, Modjeska, Primrose and West's Minstrels, Superba, Charles Dickson, the Pauline Hall Opera company, Marteau, the violinist, and Wang.

The Brown Brothers have built a handsome opera house in Stamford, Conn., where a theatre has long been needed. The new house is built on modern lines, and will cost about 1,000. It will be opened by Aristocracy.

Garland Gaden's company, playing *The Young American*, has closed temporarily for want of proper dates.

Fred Peel has returned to town to exploit *Rush City*, the new play that he and William T. Keogh will produce after the holidays.

R. N. Stevens, formerly of the Philadelphia Press, is in advance of *The Hustler*.

Hugh Coyle, the newspaper man, of Washington, D. C., and manager of the National Press Bureau, has patented a fire-escape that is said to be the best of these life-saving devices.

E. O. Skiff is organizing a company to be called *The Columbian Players*. It will be a permanent company, and the repertoire of plays will be new and original. Each piece will be correctly staged with special scenery and properties; in fact, a carload of new and beautiful scenery will be carried and particular attention will be given to detail. The electrical effects to be used in a new version of *Faust* will surpass, it is said, anything before attempted. The season will open in January.

James H. Alliger, now business manager for Annie Ward Tiffany, was formerly connected with Frank S. Chanfrau, Oliver Byron, Eva Mountford, and other well known stars.

Charlotte Winnett last week received flattering notices from the Brooklyn press for her comedy work as Lethea in *In Old Kentucky*.

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THEODORE COOPER & COMPANY, 3 and 7 EIGHTH AVENUE, New York.

TELEGRAPHIC NEWS

CHICAGO.

Slush and Mud Madness—Big and Little Attractions Alike Feel the Slump—Hinders Sales.

(Special to The Mirror.)

CHICAGO, Dec. 11.

A week of heavy snow and now rain, with slush ankle deep on the streets, has not tended to improve the depressed theatrical situation here, and business has not been good. The Bostonians wound up their long engagement at the Columbia with a poor week in their repertoire. The Maid of Plymouth was given but twice, which was bad judgment as it is a certain go, as I think you will say when you see it. Robin Hood, tuneful as it is, is rather an old story here, and while nobody will deny the excellence of the music in The Ogalallas, it must be admitted that it is not a popular money maker. The Bostonians go from here to Cincinnati, and open a long run in New York with Robin Hood in two weeks. Augustus Thomas has been here, and has made many radical changes in The Maid of Plymouth, improving an already excellent thing. When you see Eugene Cowles as Miles Standish, by the way, you will see a dead ringer for our old Chicago friend, Jeremiah Dunn.

Last night Pete Dailey and his company opened to an enormous house at the Columbia in the new farce, A Country Sport, and to-night the house is filled with Peter's friends among the local elks, which means the whole Chicago lodge. One John F. Hogarty did great work here for the show. His only failure was to get in a cut of the whole troupe, bigger than four football eleven. John of the Times declined it on the ground that it was imperfect—that the camera had leaked light in the centre of the plate. And he refused to believe Hogarty when the latter declared the apparent flaw to be nothing more than the bald pate of Manager E. E. Rosenbaum, the centre rush of the photograph. Dailey is sure of a big engagement, as his show has made a great hit.

Joseph Jefferson had a fairly good week at McVicker's, though not as large as it ought to have been with Rip Van Winkle. The company did not arrive from Washington until 6:30 last Monday night and it was necessary to "fake" the first two scenes from the stock. When Manager Tom Jefferson went in front and saw a bridge over the Hudson he nudged Manager Louis Sharpe and said: "The Poughkeepsie bridge, by gosh! What would Washington Irving say?" And Sharpe told him not to tell the whole audience about it. The second week opened well to-night.

Manager Dan Shelby's benefit at McVicker's last Thursday afternoon was a corker, and Medina Temple of the Mystic Shrine turned over a goodly sum. The entertainment was well managed by Billy Kane and John Morrissey, and was an excellent one.

At Hooley's Nodjeska wound up a fairly good two weeks with Macbeth Saturday night, and last evening the Mason-Manola combination opened well with Friend Fritz, the 350th performance of which will be celebrated with gold scarf pins to-morrow night.

Jane opened its second week at the Schiller to-night, and there was a good house. Jennie Veasans has made a great hit in the part, and the company is well balanced. Next Monday evening at the Schiller, Joe Reynolds and Arthur Lewis bring their Crust of Society company to this house for a week, with Lydia Thompson in the cast. Joseph tells me that he is playing on "velvet," that his railroad fares are paid up to two weeks beyond Chicago, and that he has not yet touched the "bank roll," which is a great record these days.

The Evening Post had a story the other day to the effect that Mrs. John Drew sought to borrow enough to get her company out of town last Sunday, but that she failed in her attempt until she appealed to John L. Sullivan, who readily produced the required amount. It is a fact that Sullivan did give up the money, but I understand the appeal was made by Sidney Drew. While the Drews' business at the Schiller was fairly good, several old claims depleted the exchequer. I am given to understand.

Tom Seabrooke enjoyed a pretty fair week with The Isle of Campania at the Grand, and opened his second week last night to a good house. The same may be said of Stuart Robinson and his fine production of The Two Dromios at the Chicago Opera House, where the new Russell-Henderson farce, About Town, is soon to be produced and where there is much talk of the immense road receipts of the American Extravaganza company in Sinbad.

Last Monday evening I met Hugo Toland, who was passing through on his way from New York to San Francisco. He occupied a box at the Columbia with Lawyer Redding, of San Francisco, and looked hale and hearty.

To-day I attended the christening of the young son of Manager Ben Leavitt, of the Windsor. The boy is a fine youngster, the mother is doing well, and the old man is expected to pull through.

Haverly's Minstrel company has disbanded on account of poor business since the Fair, and Billy Rice and the others have joined road companies. Manager Maze Edwards is in charge of the Casino Eden Musee, where the wax works are still on show, and it is proposed to put a vaudeville company in the house soon.

E. H. Macoy and Charlie Riggs, of A Turkish Bath, toddled through Chicago slush together yesterday. They are feeling very good over their season. They do not boast of making big money, but they have been out sixteen weeks and their actors have received salaries right along. The printers have been paid, and they are going on a Coast tour—a good showing.

I understand that Comedian Pete Dailey carries with him a bottle of tobacco sauce, with which to heat his dressing room in small towns. Not long ago John L. Sullivan told Pete that he thought of going into farce-comedy, and asked if he did not think he would be funny. "You are always funny to me, John," said Pete. (I am afraid to send Sullivan's remark through the mails).

Comedian Bert Coote and his wife, Julia Kingsley, who have been here visiting Miss Kingsley's parents, Mr. and Mrs. George W. Coe, since A Straight Tip went in, left the other day for Denver to join Manager Sackett's stock company at his new theatre for an eight weeks' season. They are to star jointly next season in Mr. Coote's successful play, Henpecked.

Manager John W. Dunne, of the Patti Rosa company, writes that the popular Irish comedian, J. W. Kelly, will star next season in a new play under the management of John W. Dunne and Will O. Wheeler. The Elks of Dallas, Tex., gave a special in Patti Rosa's honor, by the way, and presented John with a cane.

At the Haymarket, which narrowly escaped another fire the other day, the next building being partially destroyed, Katie Emmett opened well in Kilarney last night, and next Sunday evening Lee Harrison, Billy Blande, Eugene O'Rourke, and others will present The Wicklow Postman at this house. Other openings yesterday were Barney Ferguson in McCarthy's Mishaps at the Windsor, Primrose and West's new burlesque, Monte Carlo, at Havin's, Milton Nobles in The Phoenix at the Empire, The Stowaway at the Alhambra, Under the City Lamps at the Academy of Music, Corinne in Hendrik Hudson at the Clark Street Theatre, James Thornton and vaudeville at the Savoy Music Hall, and vaudeville at the Tivoli, Lyceum, People's, and Park, with Sam T. Jack's Gaiety Girls at the Madison Street Opera House.

F. B. Dallam, for a long time city editor of the Times and well-known in the profession, has resigned to accept his old position of night city editor of the New York Morning Journal, and we hate to lose him. His place has been taken by Sid Brown, former city editor of the Herald, while Harry Fulton, who was with David Henderson at the Chicago Opera House, is now managing editor of the Times. The paper soon moves to Dearborn Street.

One J. Duke Murray is having fun with himself sending me frequent Hebrew circulars of Nobles in the Phoenix. My waste basket is full of them.

Work will be begun soon on the new Trocadero, on Jackson Street, opposite the Wellington Hotel, and it is expected to open it about April 9.

While here Nodjeska did not live in her private car, "The La-lie," I believe it is called, and it was occupied by Manager Joseph Buckley, who gave dinner parties every night, entertaining William Harris, Joseph Jefferson, Mark Lynch, John Hogarty, and other celebrities in lavish style.

Besides having the Windsor Theatre next season, under the name of the Lincoln Park Theatre, Manager James S. Hatton, representing John H. Havin, will control the present Havin's Theatre and a new West Side house to be called the Union Park Theatre. He is now looking for all three houses.

I wish you would find out for me whether W. A. McConnell expects to hang up his stocking this year. I want to know, as they say in Boston.

I am sorry you did not like our Midway dancers. Nelson Wheatcroft, W. H. Thompson and Frank Mordant found no fault with them when they saw them here. Neither did Wilton Lockaye nor Francis Carlyle. And, as far as that's concerned, neither did "Burr" Hall.

PHILADELPHIA.

The Graceland Are Being the Graceland—Criticizing Other People's Graceland—Telling Others of Graceland.

(Special to The Mirror.)

PHILADELPHIA, Dec. 11.

Manager William H. Powers made a mistake in engaging the pugilist, Charles Mitchell, to supplement his attraction Glenda-Lough at the Walnut. The house depended upon the gallery, and even that proved a broken reed, for it was never more than two-thirds occupied. The engagement of Mitchell at a theatre, like the Walnut, kept more people away than it drew. Walker, London, has an inning this week.

Gilmore's Auditorium, with Rogers Brothers' combination, had a strong second week, with a strengthened appointment of artists. To-night Harry Williams' Specialty company begins a return date, and opens to a packed attendance.

The Shing Ching company, having disbanded in New York State, a number of late members are here walking about the streets. John Raffaele is breathing threatnings against Richard Stahl and others. He says he does not know how many of the people will reach their homes, as they are without a penny. There are over \$500 due him alone.

The Elks will take their twenty-third annual benefit at the Chestnut Street Opera House Thursday afternoon. The house has been already sold and the benefit bids fair to be the banner one of the series.

Land of the Midnight Sun, at the Empire, enjoyed a good week. A Railroad Ticket has a good house this evening, and it will doubtless have a fine week, since it is the sort of attraction the patrons desire.

Mr. and Mrs. Kendal closed the first week of their fortnight at the Broad, giving The Second Mrs. Tanqueray as the bill, without change. Business was at all times to the capacity, and the curiosity of the attendants, owing to the criticism of the morality of the play, was the cause of the attraction of the people. The newspapers did not say much against it, but the reputation it had in New York did much to excite curiosity, and hence the crowds. To-night the second week opens

fairly well with Dam's play, The Silver Shell. Repertoire during the week.

Outcasts of a Great City had a good week at the Standard. The company, in the main, is a good one, but the play lacks incident. Daniel A. Kelly is the star. The company lie off the present week. To-night held in Slavery begins the week, and it starts in with a fine attendance.

Marie Jansen, with Delmonico's at Six, drew fairly on her second and closing week at the Park. Annie Ward Tiffany, in Lady Blarney, is appearing to a good-sized house. She is a favorite here, and will do a fine business.

Aristocracy withdrew from the Chestnut, after a brief run to medium business. The company, an exceedingly capable and efficient one, did its best to make an impression, and succeeded to uniformly medium attendance. Coquelin and Hading have a large house to-night to witness Lemaitre des Forges. Repertoire during the week.

DeWolf Hopper commences his last week at the Chestnut Street Opera House, and has his accustomed good luck in an excellent house. The physical giant, DeWolf, and his diminutive wife receive no little attention from society.

Creston Clarke commences his seventh week, and last, at the Girard Avenue. The engagement has been a phenomenal success from first to last. There has not been a single occasion in the entire time where there has been a light attendance. He has made hosts of new friends in that section of the city, where before he was not known. This week he gives a repertoire, opening to-night to a heavy house in The Fool's Revenge.

Hanon's Superba at People's Theatre delighted large and enthusiastic audiences. The scenery is mostly new, and several of the trick sketches are quite incomprehensible to the audience. McFee of Dublin opened this evening to a fair house.

A Knotty Affair, with John C. Rice and Sallie Cohen, had a fair week at the Kensington. True Irish Hearts, with a good company, opened well to-night. Manager Jermon on Friday afternoon gave a benefit at this house to the unemployed of the district where this little theatre is located. Every seat in the house was sold, and over five hundred dollars were turned over to the fund.

Forepaugh's Theatre revived Camille to packed attendance, matinees and evenings. George Learock and Fanny MacIntyre were highly commended for their work in the leading roles. Our Boys, the ball for current week, opened the matinee to-day to a large attendance.

The Star has been delighting the new managers with the run on the box-office. There is a double company here all the time. New faces appear Mondays and Thursdays, and the attendance is to the capacity as a rule.

The National opened the week with Cleveland's Minstrels.

The Columbian Vaudeville company put in a fair week at the Lyceum, and is followed this week by Crandall's Busy Day, which had a good attendance at both performances to-day.

The Bijou still moves along with its packed and delighted houses.

EDWIN RUSHTON.

CINCINNATI.

Slush and Mud Madness—Big and Little Attractions Alike Feel the Slump—Hinders Sales of Theatrical Shows.

(Special to The Mirror.)

CINCINNATI, Dec. 11.

The Bostonians presented Robin Hood to-night at the Pike, the cast including Barnabee, Hoff, McDonald and Cowles, and Jessie Bartlett Davis and Mena Cleary in the leading roles. Attendance large.

A Texas Steer, with Tim Murphy in his familiar part of Maverick Brander, and Alice Evans in Flora Walsh-Hoyt's familiar role of Bessy, opened at the Grand to-night, the attendance being large. Fay Templeton follows next week, filling the date made vacant by the disbandment of Lawrence Hanley's company.

Donnelly and Girard, whose clever work in Natural Gas, established the joint stars as prime favorites here, inaugurated their week's stay at the Walnut to-night, presenting The Rainmakers. Both artists were accorded a most enthusiastic reception. The support, which included Charles Ross, Bernard Dyllan and Annie Martell was satisfactory in every respect, and the play was well mounted. Ernie Ellsler in Doris, next week.

Cincinnati entertains a very appreciative feeling for Gus Williams, and his reception yesterday at Havin's was hearty. His play, April Fool, was well cast and staged.

The District Fair, the attraction at Henck's, if yesterday's attendance be regarded a criterion, is assured a successful week.

Phil Peters, in Scott Marbie's comedy, The Old Soldier, was well received at the Fountain yesterday, and his specialties scored an immediate hit.

Agnes Earle scored the hit of the play at Robinson's yesterday by her clever ingénue work in Brawling the World.

No more attractive programme than the one afforded yesterday by Williams' Meteors has been offered the clientele of Peoples' this season. Joseph J. Sullivan, Larry Smith, Smith and Fuller, Adele Purvis, Ouri and Maud Raymond were especially noteworthy.

Richard Mansfield's serious illness necessitated the closing of the Walnut Street Theatre on Wednesday and Thursday evenings. The artist was suffering from a severe cold, and his physician, Dr. Giles Mitchell, positively forbade his appearance either evening. The artist was also unable to appear at either performance on Saturday.

Evidencing the demand for the Christmas Dramatic Mirror, Cincinnati's leading newsdealer, J. K. Hawley, has ordered a supply fully three times as large as that required a year since for the supply of his patrons.

Daisy Temple, sourette of the Wicklow

Postman company, retired from the troupe Friday evening and her role was filled on following night by Flora Irwin who will replace her.

Gil Robinson was in the city on Friday evening en route to Terrace Park, his brother Jack's severe illness having necessitated his coming West.

Both Managers John H. Havin and Hubert Henck are suffering from the grip.

A deal was completed on Thursday between R. E. J. Miles and Louis Hallenberg, of this city, and several wealthy residents of Toledo, Ohio, and Hallenberg, who returned to Cincinnati on Friday stated that steps would be taken for the immediate erection in Toledo of one of the handomest theatres in the United States, and that none but the very best attractions would find entrance to the new house.

JAMES M. DONOUGH.

BOSTON.

William Harrison Presents Quality and Gets out with a Fine Theatrical Show—Holiday Shows to Follow.

(Special to The Mirror.)

BOSTON, Dec. 11.

Lovers of tragedy have made the Museum their headquarters during the past week, for Lewis James and Frederick Wards were there presenting Julius Caesar with excellent effect. This week they change the bill and present Francesca da Rimini, which was last seen here during the last engagement of Edwin Booth and Lawrence Barrett.

For a number of years she has not been given in this city so that the mystic lady is sure of a cordial welcome at the Grand Opera House all this week. The company is headed by Marion Booth. The scenery is unusually good. Next week The Roman Rye will be the bill, and Charley Mitchell will then make his last public appearance before his fight with Corbett.

At the Globe this week Boston amusement seekers have their first chances of attending a minstrel performance this season. The company is Primrose and West's, with a timely skit on the football craze. The engagement opened auspiciously to-night.

A melodrama with a prize fighter supplement attract the patrons of the Bowdoin Square this week. The melodrama is The Bottom of the Sea—always a favorite here—and at its conclusion Jack Dempsey spars three rounds.

In Brother John W. H. Crane does not have the opportunities which he deserves, and after this week he will revive On Probation. The move is a wise one, for Mr. Crane and his clever associates are not seen to advantage now. He has been entertained everywhere and on Wednesday night he dined with Governor Russell at the Algonquin Club.

Last nights are announced at the Park, for Venus will be taken off there Jan. 6. The organization is now known as the Camille D'Arville Comic Opera company in honor of the fair prima donna, who, by the way, will be given a benefit Jan. 2, when she will be seen in the second act of The Bohemian Girl as well as in Venus. What will follow Venus is not announced, but it may be Morocco Bound.

The Private Secretary still continues to draw extremely well at the Hollis, and the engagement will conclude successfully 16. John Drew follows. He will give The Masked Ball until 26, when The Butterflies will be seen for the first time.

It is not surprising that The Girl I Left Behind Me draws such large audiences at the Columbia, for the company is one of the best that has been here for a long time.

In The Black Crook, which is nearing the end of its season at the Boston, an addition is made to the attractions this week by the engagement of Papunta, who gives a number of dances.

Other attractions this week are: Bijou and Howard, continuous variety; Grand Museum, E. P. Sullivan in Ingomar; Lyceum, the Lily Clay company; Palace, C. W. Williams' Variety company.

Cyrus A. Page, who was treasurer at the Museum before he started publishing the Beacon, has been appointed on the staff of Governor-elect Greenhalge.

Actors attended the funeral of George W. Howard on the 5th in large numbers. The services were held from the South Congregational Church, whose pastor, Rev. Edward Everett Hale, D. D., made impressive remarks, after which the service was continued by the Gate of Temple Lodge of Masons. The music was by the Mendelssohn Quartette, Joseph L. White and Herbert Johnson being the soloists. The pall-bearers were Louis James, George W. Wadleigh, William Seymour, Quincy Kilby, Edwin Stearns, Louis J. Gouland, Past Commander Cook and John Hayes. There were many beautiful floral tributes. The burial was at Forest Hills.

Olea Bull is ill in Buffalo. Henry Vaughn, to whom she is engaged, is a rising young architect of this city, and was well known as an athlete when he was at Harvard.

On Dec. 20 there will be a Santa Claus matinee at the Park, when Regalocrita and her two sisters will present gifts to the children in attendance.

There promises to be a great attendance at the Elks' benefit at the Globe on Thursday. All the stars in the city will appear.

Burlesques are to be given at the Howard for several weeks to come.

William A. Snow has been engaged by Manager Lothrop as scene painter for his circuit.

William Seymour will be stage manager at the benefit for the Emergency Hospital at the Boston on Jan. 9.

Boston theatregoers are reviving their knowledge of French so as to be ready when Coquelin and Hading come to the Tremont, Dec. 25, to give eight plays in seven performances.

Fred Miller, Jr., of the late Golden Wedding company, was in Boston last week. He has a comic opera under way already.

William Seymour, acting manager of the Tremont Theatre, appeared in court to-day to answer a complaint brought by the Society for the Prevention of Cruelty to Children. He was charged with permitting the three little Schaeffer children to appear in their acrobatic performance two weeks ago at the Tremont. Mr. Seymour to-day withdrew his plea of not guilty, substituting one of guilty and he was fined ten dollars.

Professor Gleason, the horse trainer, will find Boston no place for his exhibitions hereafter. A week ago to-night he showed before 10,000 spectators at the Mechanics' Building. The impression of cruelty was so pronounced that President Angell, of the Massachusetts Society for the Prevention of Cruelty to Animals, announces to-day that he is collecting evidence to prosecute Gleason.

Sunday night Boston Lodge, No. 2, Theatrical Mechanics' Association, celebrated its eleventh anniversary in Pythian Hall. More than five hundred persons were present including well known theatrical men. In the afternoon officers were elected as follows: President, P. Maloney; Vice-President, F. O. Robinson; Recording-Secretary, Charles E. R. Taylor; Financial-Secretary, P. T. Barry; Assistant-Financial-Secretary, D. T. Hurley; Trustee (for three years), Thomas J. Callaghan; Physician, Edward M. Harding, M. D.

JAY B. BENSON.

PITTSBURG.

Richard Mansfield seriously ill and the Emperor of the Theatre, Fate and Variety the same.

(Special to The Mirror.)

PITTSBURG, Dec. 11. Richard Mansfield is very ill with the grippe. He is confined to his bed and three physicians are in attendance. In consequence of this the Duquesne Theatre is closed for the week. As soon as he is able Mr. Mansfield will be taken to Lakewood, N. J., to recuperate.

The Power of the Press was given at the Bijou Theatre this evening to a large audience. Next week, A Railroad Ticket.

At the Grand Opera House Tuxedo was the bill that pleased a crowded house. Hughey Dougherty was at his best, and the company excellent. A Cracker Jack follows.

The Old Homestead opened at the Alvin to-night to fair business. Next week, Americans Abroad.

Reilly and Woods opened at the Academy of Music to good business. The twin Brothers Specialty company follows.

At Harris' The New Fire Patrol was presented to a comfortably filled house. Next week Dan McCarthy in The Rambler from Clare.

The Christmas attractions at the various houses will be Charley's Aunt at the Alvin, James O'Neill in Monte Cristo at the Duquesne, John T. Kelly at the Bijou, 8 Bells at the Grand, Florence Hindley at Harris.

The scenery and other effects of Nobody's Claim company were seized at the Palace Theatre at the close of the engagement last week to satisfy a judgment of \$50 secured by George M. Devere, a former member of the company. The money was paid and the goods released.

The sale for the Patti engagement Dec. 12 is progressing very slowly owing to the rates charged.

E. J. DONNELLY.

ST. LOUIS.

Carlton's Opera Company, Southern, Effie Ellsler, The Dazzler, of all Carl Haskin's Mirrors.

(Special to The Mirror.)

ST. LOUIS, Dec. 11. The Carlton Opera company commenced an engagement last night at the Grand Opera House opening in The Chimes of Normandy. A repertoire including Bohemian Girl, Mikado, Nanon and Fra Diavolo will be given during the week. Mr. Carlton is supported by Tellula Evans and Alice Vincent, both St. Louis favorites, and an excellent company.

E. H. Sothern, in Sheridan or the Maid of Bath, opened at the Olympic Theatre to-night, and is being received by a very appreciative audience.

Effie Ellsler opened at the Hagan last night in Doris, in which she has one of the strongest characters of any in her repertoire. She is ably supported by Frank Weston, C. W. Condoick and other well known artists.

The Dazzler, with most of the favorites and several new faces, opened at Pope's yesterday afternoon and played to a large audience.

The Wicklow Postman began an engagement at Havin's yesterday afternoon.

Russell Brothers' Comedians opened at the Standard Theatre yesterday with a first-class vaudeville company.

Carl Haskin was quite ill here for several days last week, and a Mr. Sprague played his part very commendably.

W. C. HOWLAND.

CLEVELAND.

3 Varieties of Attractions—Clara Morris, Strick, Vaudeville and Burlesque—Pat i One This Week.

(Special to The Mirror.)

CLEVELAND, Dec. 11.

The Euclid Avenue Opera House was crowded to-night at the opening of the engagement of Clara Morris. She was seen at her best in the role of Camille. The repertoire for the engagement is Clara, Odette and Renee de Moray. The advance sales are the largest of the season for the Opera House. For the rest of the week J. K. Emmet in Fritz in a Mad House. Next week, Thomas J. Sealbrooke in The Isle of Champagne, and Mr. and Mrs. Kendal will be the attractions.

A large audience welcomed Africa for the second time this season at the Lyceum Theatre.

atre to-night. The company is essentially the same as before, with a few changes. Charles H. Hopper, an old Cleveland boy, takes one of the leading roles. Robert Mantell will follow in repertoire.

Hopkins' Trans-Oceanics opened a week's engagement at Jacobs' Theatre to-night at a well-filled house. The Pay Train will follow.

At the Star Theatre this afternoon a large crowd welcomed the May Howard company, which opens a week's engagement. Reilly and Woods' company follows.

Adelina Patti, with quite an array of artists, will be heard at Music Hall next Friday.

The Old Homestead will be the Christmas attraction at the Euclid Avenue Opera House.

The Lyceum Theatre will have The Dazzler for the third time as the Christmas offering.

WILLIAM CRASION.

TO REFORM VAUDEVILLE METHODS.

(Special to The Mirror.)

ST. LOUIS, Dec. 11.—James J. Butler, manager of the Standard Theatre, St. Louis, and chairman of a committee of the Association of Vaudeville Managers of the United States, has called a meeting for Dec. 20 in New York. In an interview in the St. Louis Chronicle he proposes several reforms which he will try and have adopted by every reputable manager in the country. The reform he proposes will save many thousands of dollars and endless worry. He says:

"In the first place we will abolish lithograph passes. These passes are given to those shopkeepers whose windows we use for displaying lithographs that advertise the various shows playing in our theatres. It cost me at least \$200 a week for this advertising, and it does not make any money for us. It is a poor advertising medium.

"We will continue, of course, to use the dead walls, and the money that went for lithographs will be used in the newspapers. An inch in a newspaper is as good as a mile of lithographs in shop windows.

"Another matter we will take up is an improvement in the system of booking shows. The laxity of system used to-day involves thousands of dollars paid out for special trains, and my plan is to book shows in accordance with a schedule, by which we can make regular trains instead of employing specials.

"We will also appoint a secretary who will be informed every week by managers of the quality and financial standing of every show that plays reputable houses.

"I will advocate the policy of every prominent manager owning his own show and playing a circuit of our theatres. This would be a radical reform and would throw many fake managers out of the business. We will expel from our theatres all variety actors who play the dives."

Among the prominent variety managers of America who will be in this trust are: James J. Butler, St. Louis; Hyde and Belman, James Donaldson, Tony Pastor, and Harry Miner, New York; W. J. Gilmore, Philadelphia; Sam Jack, Joseph Bayless, and Tom Grenier, Chicago; James Fennessey, Cincinnati; F. M. Drew, Cleveland; J. H. Whalen and Ad. Kernan, Louisville; Fred Waldman, Newark, N. J.; Harry Williams, Pittsburg.

MR. HARRISON'S REPLY.

To the Editor of the Dramatic Mirror:

I am again constrained to answer, through the columns of your valuable paper, the epigram that has been agitating the question of "The English versus The American Actor," and who masquerade under the name of Austin Brereton. It was my intention to have dropped the entire discussion, inasmuch as I deemed the individuals who are indulging in the acrimonious debates as being unworthy my consideration. But as they have indulged in so many misrepresentations, evasions and insulting adjectives, I am necessitated to correct some of the misstatements of the last effusion.

The successful diplomat has evaded every issue under discussion and has seemed content to answer my statements with an abundance of quotations, which are absolutely at variance with facts.

They have also tried to shift the responsibilities that their own misstatements have brought upon them by accusing me of being guilty of the very faults that it is so potent that they themselves are guilty of.

I beg you and your readers, who have read these various letters, to scan my articles, and see wherein I have been guilty of any charge that would entitle me to be classed as "the foul-mouthed representative of the Rialto," which stigma was placed upon me by these individuals, in your last issue.

Not once have I indulged in a personality, except to congratulate them upon their successful diplomatic achievements, which the old saw says requires the efforts of an accomplished liar. On the other hand, my antagonist, Mr. Austin Brereton (for I will now dignify him by complying with his manifest desire, and recognize him as the sole author of these exceedingly ill-written and offensive effusions), has seen fit to use some of the most startling comments and adjectives that it has ever been my misfortune to read; for instance, he slurs upon the unfortunate, unemployed American actors whom he has termed "whining cubs," "snarlers," "incompetents," "whiners," etc., and to whom he has volunteered such items of advice as to stop their drinking, swearing, blaspheming, and to study more and apply themselves to their work, to banish profligacy from their stages, etc., and then Mr. Brereton states that there may be a possibility of their taking rank with their English brethren in the profession. All these and others of a like nature emanated from this gentleman, and he now seeks to avoid the responsibility of his own shortcomings, by charging me of being guilty of these faults, which the black and white of his own letters condemn him to.

However, I will not discuss this any further, but will reply in part to Mr. Brereton's series of evasions and misstatements, and simply say had the gentleman confined himself to facts or assumed, or even striven to assume (no matter how painful it might have been to him to make the effort), a gentlemanly, courteous discussion of this subject, I should have been delighted to have continued, but inasmuch as Mr. Brereton has outraged all bounds of decency through his display of acrimony, I simply decline to debate the merits of the case of the original discussion, viz.: "The Capacity of the American Versus the English Actor," with him.

Mr. Brereton states that there are good American actors as long as "they are entrusted with small parts," (for this slight concession of Mr. Brereton we thank him) but he stultifies even this slight tribute to the capacity of the American actor by saying in addition that he has yet to find many who are even moderately good in "responsible parts." The gentleman falters when he broaches the subject of the American actress and concedes that there are a number of clever American actresses. Ah, Mr. Brereton, you are indeed a successful diplomat! Mr. Brereton also says that it may be "heresy for him to say so but he does not consider Mr. Mansfield a great actor." I will concede that Mr. Mansfield has not probably achieved the zenith of success that Mr. Irving has achieved in stage carpentry, but I maintain, and there are many who are of the same opinion with me that Mr. Mansfield is not only a great actor, but in my opinion he is the greatest character actor in the world to-day, opinions Mr. Brereton, which are shared by the greatest of all our critics whose opinions you seemingly hold as nought. However, we are in an enlightened and progressive era, and possibly you are the second Daniel of the critical world come to judgment. If such be the case you are unquestionably in disguise, and I congratulate you on your makeup and the triumph which you have achieved as a masquerader.

Mr. Brereton further states "that he does not consider Mr. Goodwin an actor at all." Great Scott! I am done—I have finished. I have borne with you, Mr. Brereton, up to this culminating point. I credited you with possessing the mentality to back up your many misstatements. I have overlooked your onslaughts upon my unfortunate unemployed American brother actors. But a man who will state that Nat C. Goodwin, the king of actors and comedians, whose burlesque of Matthias in The Bells was a greater presentation than Mr. Irving's original; a man who will write Nat Goodwin as no actor after the marvellous range of parts that he has played and successes he has achieved in comic opera, burlesque, comedy, farce-comedy, drama, melodrama and tragedy; that man is absolutely unworthy of consideration. And to my brother American actors and actresses, and to our English cousins, who have ever been welcome, cordially received and entertained, and financially reimbursed in America, I most humbly apologize for discussing this theme with an individual who, from his own pen condemns himself, who has displayed narrow-mindedness and bigotry in a discussion which he himself precipitated, who has evaded every issue in this discussion, who has calculated to create ill-feeling and hatred without warrant, without incentive.

I defy Mr. Brereton to point to a single line in any one of my letters that justifies you in the statement you made in THE MIRROR of last week, of my being guilty of an "attempt to stir up animosity against foreign artists."

You remark "that the journal in which you have the honor to write signed notices on the drama, does not solicit and does not want advertisements from any manager or actor."

You say "that the journal in question frequently receives letters from American born actors and actresses, asking the price for the publication of their portraits in its pages." And you further state, "We do not trouble to even answer those letters. No, I do not want any favors from any one." How lovely! I do not know the name of the journal that controls your priceless "signed notices" on the drama. I congratulate them, however, on this good fortune in being able to reject paid advertisements from any manager or actor, but why do they draw the line at "American born actors and actresses?" I considered it rude that "you do not even answer those letters." However, that exhibition of rudeness is on a par with your previous rudeness in this discussion.

One word more, Mr. Brereton, and I am done with you, I hope for ever. Try and broaden your views and quench your malice towards American institutions, or else you will not be able long to "refuse paid advertisements from any manager or actor," nor will you receive any more "soliciting letters from American-born actors and actresses." Do not for a moment delude yourself that you are voicing the sentiments of the average English actor and actress in your denunciations of their American cousins. I know too many of them, and I know that they are in complete opposition to your attitude. You will find you will be compelled to accept this advice, or else your usefulness as a writer of even "signed articles" will soon be at an end.

DUNCAN B. HARRISON.

NEW YORK, Dec. 10, 1892.

WHITNEY HAS BOTH OPERAS.

F. C. Whitney is now manager and owner of both The Fencing Master and The Algerian. He purchased the last opera last week. He has sent it to Harlem, where it will remain until the end of next week. It will then go South, with Marie Tempest, of course, in the star part.

WOMAN'S LEAGUE IN BOSTON.

The Professional Woman's League will give a performance of As You Like It on Tuesday afternoon, Jan. 9, in Boston.

REFLECTIONS.



Laura Schirmer Mapleson, who has been the star of The Fencing Master Opera company during the entire season, will sever her connection with this organization at the conclusion of the New York engagement at Daly's Theatre. Laura Schirmer Mapleson has played the role of the Fencing Master nearly one hundred times, and has won a veritable triumph in every city where she has appeared. The Boston Herald referred to her recently as follows: "Laura Mapleson's triumph has been immense and almost unequalled in theatrical annals. She is the bright particular star of the present season. Her voice is exquisite, her face a challenge and her figure a charm, and she exercises an absolute fascination over her audience." Colonel Mapleson is at present organizing an opera company of which his wife will be the star. The company will open its tour the second week in January, and continue on the road until April, when Laura Schirmer Mapleson will go to London, England, where she is engaged for the Summer season to sing the Royal Italian opera, Covent Garden.

Frank Lynden has left The Irishman's Love company, and has joined the Fencing Master.

John Moore, basso and character actor, has signed with The Pulse of New York.

Florence Hamilton has severed her connection with the Lothrop company, and will star shortly under a new management.

Agnes Delaporte has left Barnabee, Karl and MacDonald's No. 2 company.

Frank Williams, manager for Felix Morris, was in town three days last week. He left on Monday for Chicago by way of Boston.

Dickie Delaro has joined the Patent Applied For company.

Add Weaver is quite ill at his residence in this city.

Gilbert and Gregory, grotesque boy dancers, are the latest additions to 142.

The Gotham City Quartette is especially engaged to sing this week in Philadelphia with Annie Ward Tiffany.

Arthur Clarke, advance agent of John Drew, who has been ill for many weeks with typhoid fever at the Gramercy Park Hotel, took a decided turn for the better on Thanksgiving Day. He is still very weak. It is not likely that he will be about again before February.

The Sun prints a remarkable story to the effect that Mr. Gerry paid Josef Hoffmann's father \$100,000 in cash to remove his son from the concert platform at the time that the prodigy was under Henry E. Abbey's management. This extraordinary yarn lacks confirmation.

Haverly's Casino in Chicago closed the other day, and Business Manager Maze Edwards feels put out about it, claiming that J. H. Haverly left him to face a crowd of unpaid performers.

J. C. Abbott is in Boston organizing a company to play grand and standard opera at popular prices in three-night and week stands. The repertoire will include Carmen, Faust, Martha, The Bohemian Girl and Trovatore.

According to Le Reve D'Art Dramatique, Sardon's latest play, Sans Gene, at the Vaudeville in Paris, is playing to a profit at each performance of \$1,500.

The Coquelin-Hadong company has played to uniformly light business since its tour began. The art of these fine French actors does not seem to be appreciated by the public.

J. J. McCaffrey, business manager of the Opera House at St. John, N. B., is in this city organizing an opera company to play three weeks in St. John and two weeks in Halifax, N. S. He has engaged Arthur W. Bell as stage manager; Mamie Taylor and Josie Knapp as sopranos; Maurice Hageman as comedian; J. W. Guryile as tenor; Gurtie Lodge as contralto, and Fred Intropodi as conductor. The company will open on Christmas Day.

On the first of the year the American Theatrical Exchange will enlarge its offices, taking in the entire floor now occupied at 1170 Broadway. Among the managers that are represented by W. A. McConnell, the director of the Exchange, are Abbey, Schofield and Grant, David Henderson, C. J. Whitney, John W. Norton, William E. Sinn, Canary and Lederer, Hudson and Judah and many others. The Exchange is reported to be in a flourishing condition.

DATES AHEAD.

(CONTINUED FROM PAGE 117.)

HAIRY COMEDIAN: Minerva, O., Dec. 12, Bellaire 13, Martin's Ferry 14, St. Clairsville 15.
HICKORY HAND: Asheville, N. C., Dec. 13, Hickory 14, Statesville 15, Charlotte 16.
HUNTLEY-FAMILY: (John W. Barry, mgr.) Sherman, Tex., Dec. 11-15, Fort Worth 16-20, Austin 21-25.
HUGHES AND HOSS: (W. G. Smyth, mgr.) Lancaster, Pa., Dec. 12, Wilmington, Del., 13, Trenton 14, Allentown 15, Pittston 16, Brooklyn, N. Y., 17-20, Troy 21, Schenectady 22, Albany 23, Poughkeepsie 24.
HARRISON'S STOCK: (M. W. Hanley, mgr.) New York city Aug. 25-indefinite.
HENRY IRVING: (Henry E. Abbey, mgr.) New York city Nov. 8-Dec. 10.
HUMPHY DUMPHY: (Hates Brothers, props.) Jewett City, Conn., Dec. 12, Willimantic 13, Rockville 14, Manchester 15, Meriden 16.
IN OLD KENTUCKY: (Litt and Davis, mgrs.) New York city Oct. 25-indefinite.
IN OLD KENTUCKY: (Litt and Davis, mgrs.) Toledo, O., Dec. 11-16, St. Paul, Minn., 17-20, J. K. Ebert (Mellie Stiller, mgr.) Detroit, Mich., Dec. 12, 13, Cleveland 14, 15, 16.
JOHN DREW: (Masked Ball; Charles Frohman, mgr.) Buffalo, N. Y., Dec. 12-16.
JULIA MARLOWE: Indianapolis, Ind., Dec. 11-16, La Crosse, Wis., 17, Winona, Minn., 18, Eau Claire, Wis., 19, West Superior 20, Duluth, Minn., 21-25, Minneapolis 26-30.
JAMES T. POWERS: Philadelphia, Pa., Dec. 12-16, John Dillon: Red Wing, Minn., Dec. 12, Winona 13, La Crosse, Wis., 14, Columbus 15, Portage 16.
JAMES B. MACKIE: Ashland, Ky., Dec. 12, Huntington, W. Va., 13, Ponton, O., 14, Athens 15, Marietta 16, Cambridge 17, Bellaire 18, Steubenville 19, Washington 20, McKeesport, Pa., 21, Beaver Falls 22, Altoona 23, Tyrone 24, Huntington 25, Lehigh 26, Lehigh 27.
JENNIE HOLMAN: (Edna H. Krause, mgr.) Huntsville, Tex., Dec. 12-16, Beaumont 17-20, Monroe, La., 21-25, Lake Charles 26-30.
JUST LANCED: (Extra Kendall, mgr.) Albany, N. Y., Dec. 12, 13, Utica 14, 15, Montrose, Pa., 16-19, John L. Sullivan: Muskegon, Mich., Dec. 12.
JANEAU COMEDY: (Jeff D. Bernheim, mgr.) St. Paul, Minn., Dec. 12-16, Minneapolis 17-20.
JAMES A. REILLY: New Brunswick, N. J., Dec. 12, Elizabeth 13, Hoboken 14-16, Brooklyn, N. Y., 17-20.
JOHN T. KELLY: (George M. Welty, mgr.) Philadelphia, Pa., Dec. 12-16, Pittsburgh 17-20.
JANE (Jennie) Yeomans: Charles Frohman, mgr.) Chicago Ill., Dec. 4-6.
KATIE CHERRY: (Harry Williams, mgr.) Chicago, Ill., Dec. 10-15, St. Louis, Mo., 16-20.
KATE CLARK: (Atlanta, Ga., Dec. 12-16.
KNOTTY AFFAIR: (Brooklyn, N. Y., Dec. 12-16.
KATIE PUTNAM: (St. Lake City, Utah, Dec. 12-16.
LEWIS MORRISON: (Edw. J. Abram, mgr.) Hamilton, O., Dec. 12, Middletown 13, Zanesville 14, Wheeling, W. Va., 15, Altoona, Pa., 16, Harrisburg 17, Williamsport 18, Scranton 19, 20, Wilkes-Barre 21.
LYNETTE THEATRE STOCK: (Daniel Frohman, mgr.) New York city Nov. 25-indefinite.
LARSEN COMEDY: Harrisburg, Pa., Dec. 12-16.
LARA E. LARA: Douglas, Wyo., Dec. 12-16.
LAND OF THE MIGHTY SUN: (A. V. Pearson, mgr.) Baltimore, Md., Dec. 12-16.
LAUGHING GALS: Los Angeles, Cal., Dec. 11-25, San Diego 26, San Jose 27, Ogden, Utah, 28, Provo 29, Leadville, Colo., 30, Aspen 31, Pueblo 32, Colorado Springs 33, Denver 34-36.
LEONZO BROTHERS: Belle Vernon, Pa., Dec. 12-16.
LOST PARADISE: (Charles Frohman, mgr.) Newark, N. J., Dec. 12-16.
LIMITED MAIL: (Elmer E. Vance, mgr.) Ashland, N. Y., Dec. 12, Canandaigua 13, Elmira 14, Corning 15, Binghamton 16, Baltimore, Md., 17-20.
LORETTA COMEDY CO. (Daniel Frohman, manager.) Brooklyn, N. Y., Dec. 12-16.
LADARIS HOWELL: Winchester, Ky., Dec. 12, Cincinnati 13, Versailles 14.
LEAH KENNEDY: Delaware, O., Dec. 12, Piquette 13, Dayton 14-16.
LODGE HAMILTON: Camden, N. J., Dec. 12, 13, Clinton 14, 15, Middletown, N. Y., 16-20.
LOST IN NEW YORK: (Cable, mgr.) Dec. 12-16.
LITTLE MAY ELDER: (Scranton, Pa., Dec. 12-16.
LITTLE NUGGET: San Diego, Cal., Dec. 12-16.
LOUIS RACINON: (Edmund Elton, mgr.) Waltham, Mass., Dec. 12, South Framingham 13, Cambridge 14, Chelsea 15, Quincy 16, Haverhill 17, Milford 18.
LUCKY DEE THER: Newmarket, Ont., Dec. 12-16.
MABEL PAICE: (E. A. Mosley, mgr.) Atlanta, Ga., Dec. 12-16.
MRS. ROBINSON: Little Rock, Ark., Dec. 12-16.
MADE HILLMAN: (W. G. Snelling, mgr.) Portsmouth, N. H., Dec. 12-16.
MAINE LESTER: (George B. Mitchell, mgr.) Chicago, N. Y., Dec. 12-16, Fulton 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

POWER OF GOLD: (Walter Sanford's) New York city Dec. 12-16, New Haven, Conn., 17-20, Hartford 21-25.
PATTI ROSA: (Will O. Wheeler, mgr.) Arkansas City, Kans., Dec. 12, Wichita 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
PHOTOGRAPHIC DAUGHTER: (T. Henry French, mgr.) New York city May 22-Dec. 24.
PAY TRAIN: (Charles P. Dittmar, mgr.) Buffalo, N. Y., Dec. 12-16, Cleveland, O., 17-20, Pittsburgh, Pa., 21-25.
POLICE PATROL: Brooklyn, N. Y., Dec. 12-16.
PAUL KAUFER: (Eugene Robinson, mgr.) Sault Ste. Marie, Mich., Dec. 12, Marquette 13, Ashland 14, Superior 15, Duluth 16, St. Paul 17-20, Minneapolis 21-25.
POWER OF WOMAN: (Mme. and Aug. Neuvelly) Milwaukee, Wis., Dec. 12-16.
POWER OF THE PRESS: (Augustus Piton, mgr.) Pittsburgh, Pa., Dec. 12-16.
PEOPLE'S THEATRE: (Rockwell's) Middlebury, Vt., Dec. 12-16.
PEOPLE'S PLAYERS: Council Bluffs, Ia., Dec. 12-16.
RUSSELL AND BAKER: Manchester, N. J., Dec. 12-16.
ROMNEY RYE: Boston, Mass., Dec. 12-16.
ROMNEY DOWNING: (J. F. Durnam, mgr.) Kansas City, Mo., Dec. 12-16, St. Louis 17-20.
ROBERT GAYLOR: Buffalo, N. Y., Dec. 12-16.
RANDALL FRANK CLARK: (W. H. Woodward, mgr.) Cortt, Pa., Dec. 12, Oswego, N. Y., 13, Bradford, Pa., 14, Oil City 15, Brunsfield 16, Pittsburgh 17-20, New Haven, Conn., 21-25, Bridgeport 26-30.
RICHARD MANFRIEL: Pittsburgh, Pa., Dec. 12-16, Boston, Mass., 17-20.
ROSE COUGHLIN: New York city, Dec. 12-indefinite.
RILEY DRAMATIC: Springfield, O., Dec. 12-16.
SALE PLANKARD: (J. C. Lemm) Paris, Ill., Dec. 13, Sullivan, Ind., 14, Olney, Ill., 15, Mt. Carmel 16, Carmi 17, Effingham 18, Vandalia 19, Pana 20, Litchfield 21, Jacksonville 22.
SPAN OF LIFE: (Western) Minneapolis, Minn., Dec. 12-16.
SPOONER COMEDY: (R. S. Spooner, mgr.) Boston, Mass., Dec. 12-16, Leavenworth 17-20, Wichita 21-25.
STUART ROSS: Chicago, Ill., Dec. 4-6.
STREET TRACKED: (Eastern) S. J. Ross, mgr.) Bridgeport, Conn., Dec. 12-16, Danbury 17, Matamoras, N. Y., 18, Troy 19-20, Albany 21-25, Hoosic Falls 26, Greenfield, Mass., 27, Athol 28, Gardner 29, Pittsfield 30, Clinton 31.
STROUBLE OF LIFE: (Walter Sanford's) Newark, N. J., Dec. 12-16, New York city 17-20, SENIOR PATRON: Kaufman, Tex., Dec. 12-16, Fort Worth 17-20, Denton 21-25.
STREET TRACKED: (Jule Walters, mgr.) McComb, Ill., Dec. 12, Port Madison, Ia., 13, M. Pleasant 14, Iowa City 15, Cedar Rapids 16.
SARIE RAYMOND: War City, Kans., Dec. 12-16.
STREET TRACKED: (E. E. Baer, mgr.) Waukegan, Ill., Dec. 12-16.
STILL ALARM: (Will Scott, mgr.) Kansas City, Mo., Dec. 12-16, Omaha, Neb., 17-20.
THOMAS GINA: Waterbury, Conn., Dec. 12-16.
THE DAZZLER: A. Co. (H. E. Reed, mgr.) St. Louis, Mo., Dec. 12-16.
THE TORRADO: (Northern) Lincoln J. Carter, mgr.) Detroit, Mich., Dec. 12-16, Toledo, O., 17-20, Buffalo, N. Y., 21-25.
THE OPERATOR: Scranton, N. Y., Dec. 12-16.
THE FORTNIGHT: (Scranton, N. Y., Dec. 12-16, Canandaigua 17, Binghamton 18, Seneca Falls 19, Penn Yan 20, Hornellsville 21.
THE IRISH DRAGS: (Ed. W. Rowland, mgr.) Philadelphia, Pa., Dec. 12-16.
TONY FARRAR: Altoona, Pa., Dec. 12, Pottsville 13, Dubois 14, Brookville 15, Franklin 16, Oil City 17, Brunsfield 18, Meadville 19, Warren 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
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OUR ENTERTAINERS.

Julia Pearl has returned from a Western tour and is now filling engagements in parlor, church and literary entertainments in New York city and vicinity.

Phipps and Alpinette have issued a bound catalogue containing a list of all the entertainers for whom they are making engagements this season. The book contains 100 pages, eighty-seven of which are devoted to descriptive matter of the various artists and kind of entertainment they offer. The text is accompanied in most cases with a portrait of the entertainer referred to.

Among those who are giving monologue entertainments this season are Harry M. Peckham, William "Josh" Daly, Paul Muller, Elizabeth M. Bissell, Will A. Haliday, and Adelaide Westcott.

Charles Barnard has received a number of orders for new monologues, as a result of the monologues enacted at the performance given at the Berkeley Lyceum several weeks ago.

The Rogers trio, consisting of Louise Bruce, contralto; Fay Day's, dramatic reader, and Van Vechton Rogers, harpist, are this season under the exclusive management of the Eaton Entertainment Bureau.

Hannibal A. Williams, the Shakespearean reciter, is to give a private subscription series of Shakespeare's comedies in Philadelphia at the New Century Club on Dec. 14 and 15, under the patronage of a large number of the *Literati* of the Quaker city.

Georgia Powers-Carhart will sing at the entertainment given by Colonel John A. Cockerill Lodge at Masonic Temple, Dec. 14. Other soloists will be Henri Marten and Graham Reed. Marshall P. Wilder will give his latest monologue of "Problema in the Orchestra," written by John R. Fancher.

Winifred Williams and A. Hobart Smock, pupils of Edward J. Myer, appeared at an entertainment given recently at Glen Cove, L. I.

E. W. Emerson is giving humorous recitations with the Spaulding Bell-Ringers this season.

S. M. Spedon, the editor of *Talcut*, is in demand this season on the lecture platform. He delivers four entertaining lectures, namely: "The Things We Laugh and Wonder At," "Art Talk," "Character and Characteristics," and "Cartoons and Cartoons."

The Ladies' Cecilia Quartette, of Portland, Me., has been honored with an official vote of thanks from the Board of Lady Managers of the Columbia Commission for the entertainment they gave in the Women's Building of the World's Fair.

Robert H. Hatch gave a recital at Hardman Hall, this city, on Monday of last week. Carl Duff and Bertha Behrens, violinist, assisted him.

On Saturday night at Chickering Hall, Emma R. Steiner gave a concert for her own benefit. She led the orchestra. Members of the Professional Woman's League were on the reception committee. Among them were Madame Janaschek, "Aunt Louise" Bridges, Mabel Banks, Kate Davis, Mrs. Robert Mantel, Olive Oliver, Grace Fikins, Ella Starr, Rosalie Knott, Louise Paulin-Warner, Helen Ottolenghi, Ida Jeffreys Goodfriend, Mary Shaw, and Cynthia Westover.

De Riva Birne, pianist, and Minnie Withot, are now supporting Edward Kemény.

William Hamley Smith, author of "The Evolution of Dodo," has been engaged to appear with Bill Eys.

A. P. Burbank has gone to California in search of health.

Edward P. Elliott has become a monologist. One of his most popular selections is "Hazel Kirby."

The Boston Ideal Radio Club has been so well received during its recent appearance in New York, that next season it may make this city its headquarters.

Leslie C. Elson, the Boston musical critic and lecturer, recently delivered one of his scholarly and delightful lectures on music in the Boston Star course.

THE ELKS.

The annual benefit of the New York lodge drew a large audience to the Fifth Avenue Theatre. Brother James J. Armstrong, Exalted Ruler of the Lodge, made the opening address. The entertainment consisted of a long and varied program, including Lydia Yarns, Titus, in her characteristic selections; Little Frankie Leon, the infant prodigy; Walter Lee, the boy orator; Katherine Robert, in the action scene from *Romeo and Juliet*; Kaye and Harry, the comedy duo; Alice Jones, the famous whistler; Pauline Whitard, who recited "What They Do at the Service"; Gailard and West, in *The Colonel and the King*; and Les and Gilman, in *Island's King*; Frank Armstrong, in his tenor solo; Katherine Savage, who sang several ballads; Harry Wright, of Harrington's Theatre; Prof. Wm. A. Babcock, violin soloist; Prof. Artie, the strong man trainer; Elmer Grey, soprano; James E. Dolan and Ida Lombard, in a comedy sketch; Les Elson, character comedian; Con Brock, tenor soloist; Minnie Cummings in vocal selections; African Drill, ventriloquist; Thomas Lemack, in a monologue; Prof. John W. Myers, baritone vocalist; Bert Andrews, in recitations; William Deven and Charles Archer, and the Best Laid Trap of *Island's King*. Bro. Digby Bell was also on the program. Under his name, one printed the words: "Will do everything." He did, but not exactly what the committee had expected.

After commencing a recitation about a tough boy's comments on a baseball game at the Polo Grounds, Brother Bell stopped short, walked towards the wings, and said in an audible voice, "Say, I can't recall if you don't keep quiet." He then proceeded with his recitation, but was apparently "out of humor" in more cases than one. The amount taken in for the Elks Charity Fund at this benefit was nearly \$4,000.

Clinton, Iowa, Lodge gave its first banquet on Saturday night.

A majority of the lodges in the Order pay \$6 a year dues, a few \$5, and two or three charge \$4 on account of the club feature.

The portrait of John W. Leaky, Exalted Ruler of Tiffin, O., Lodge, adorned the first page of the November number of *The Elk*.

El Paso, Texas, Lodge of Elks, has been temporarily suspended by Deputy Grand Master, Dallas, Texas, of the Grand Lodge. It will be reorganized next week.

Mrs. Florence A. Fennie Adams, whose Grecian features have been seen at the Charity Club Fair and in the Boston Star course, was invited to appear at the Elks' entertainment in Boston.

Nearly all the lodges held their annual memorial service on Dec. 3.

THE THEATRICAL MECHANICS.

Newark Lodge will hold their third annual ball at Sumner's Hall, Newark, N. J., on Jan. 15.

William H. Bond and H. B. Jennings are the most recently elected members of the Bridgeport Lodge. It is three months' old, by-the-by, and has already twenty-three members.

At the last meeting of the Philadelphia Lodge, officers were elected as follows: Joseph Willy, president; August Walls and Edward Pearson, vice-presidents; Charles J. Levering, Jr., recording secretary; Alexander Christian, financial secretary; Fred. Ballows, Jr., treasurer; John J. Richter, John D. Hoffman, August Walls, trustees; W. S. Charlton, physician.

W. E. Meredith, secretary Toronto Theatrical Mechanics' Association, writes: "Our Lodge has subscribed to *The Mirror* for four years. We find it an excellent medium for locating the various traveling companies."

The Toronto Lodge has placed at the disposal of its trustees \$750 to provide a burial plot in a non-sectarian cemetery. The Lodge is flourishing. The secretary is anxious to learn the address of Brothers J. J. Fay, H. S. Brannon, James Grant and E. Lucy; she wishes to send important documents to them.

The Newark Lodge won the handsome set of ball badges presented by the Newark *Daily Times* to the most popular social organization in the vicinity. The lodge received 1,004 more votes than the Milton Indian Club. The ball of the Newark lodge will take place on Jan. 15. The new members installed at the regular meeting on Dec. 3 were William G.

Kirby and William Hinkley, attachés of Jacob's Newark Theatre; and Edward C. Cain, of the Imperial Music Hall, New York.

The Buffalo Lodge gave its annual ball last Thursday evening, and everybody present pronounced it a most enjoyable affair. Secretary Prie informs us that delegations from all the companies playing Buffalo last week attended the ball, and that among the visiting brothers were Brother Mann, of Toronto, and Brother Connor, of Louisville.

The Philadelphia Lodge will have a "continuous benefit" at the Walnut Street Theatre this week—that is a benefit ticket will be good for any performance.

THE BILL-POSTERS.

A few hypercritical individuals at Staunton, Va., had Bill-Poster Genn and Manager Oliver arraigned before Mayor Fultz a fortnight ago, on the charge of posting and exhibiting obscene and immoral pictures; referring to *The Black Crook* paper. About thirty of the citizens were summoned as witnesses. All of them testified to the fact that while the pictures were not specially elevating or refined in character, they were certainly not obscene or immoral. The case against Bill-Poster Genn was dismissed.

R. C. Campbell has retired from the circus business to assume the duties of president and manager of the American Advertising and Bill-Posting Company of Chicago, which has succeeded to the business of the George A. Treverer Bill-Posting Company. Burr Robins, the well-known circus proprietor, is the secretary and treasurer of the company. Mr. Campbell announces that as vice-president of the National Bill-Posters' Association, he is in a position to guarantee all contracts of the company. He is also a director of the American Bill-Posting Company, which owns and operates the only billposting plant in the city of Philadelphia.

LETTER TO THE EDITOR.

ON THE SAHARA.

FORT EDWARD, N. Y., Dec. 12, 1915.

To the Editor of the *Dramatic Mirror*:

SIR:—In your issue of last week there appeared a notice to the effect that the On the Sahara company had closed its season in Brooklyn, which, owing to the large circulation of *The Mirror*, has caused managers with whom we are booked business. I beg to state that we have not closed, nor are we likely to, as our business is as good as the average in one night towns, of which we have few booked, and have no complaint to make. Kindly rectify this error in this week's issue of *The Mirror*, and greatly oblige.

Yours truly,

C. C. SMITH,

Associate Manager On the Sahara Company.

DATES AHEAD.

(Received too late for classification.)

A. PERTZEL: Honey Grove, Tex., Dec. 12, Denison 13, Greenville 14, Dallas 15, Fort Worth 16, Hillsboro 17, Waco 18.

DAUGHTER (J. Allen Darnaby, mgr.): Midway, Ky., Dec. 13, Georgetown 14, Mr. Sterling 15, Winchester 16, Lebanon 17, Somerset 18, Lawrenceburg 19, Bardonia 20, Elizabeth 21, Russellville 22, Franklin 23.

CHASTE DRAMATIC: Keosauqua, Ill., Dec. 21-24.

FRONT AND PASHAWA: Montpelier, Ind., Dec. 21-23.

GAIL I LEFT BEHIND ME (No. 2, Charles Frohman, mgr.): Buffalo, N. Y., Dec. 12-17.

JOHNIE SHERIDAN (Reno and Ford, mgrs.): Fremont, O., Dec. 13, Bellevue 14, Newada 15.

LARRY WASHINGTON'S (Frank Charles Frohman, mgr.): Bloomington, Ill., Dec. 13, Decatur 14, Terre Haute, Ind., 15, South Bend 16, Grand Rapids, Mich., 17, Baltimore, Md., 18-20.

MRS. MURPHY (Frank L. Perley and J. J. Buckler, mgrs.): Fort Smith, Ark., Dec. 13, Little Rock 14, Texarkana, Tex., 15, Fort Worth 16, Dallas 17, San Antonio 18, Austin 19, Houston 20, Galveston 21, New Orleans, La., 22-23.

M. B. HAYWELL (Proctor and Turner, mgrs.): Lima, O., Dec. 13, Findlay 14, Fort Wayne, Ind., 15, Tiffin, O., 16, Sandusky 17, Cleveland 18-20, Buffalo, N. Y., 21-23.

SOL SMITH RUSSELL: Toronto, Ont., Dec. 23-26.

ST. PAUL SISTERS (Will E. Colman, mgr.): Me. Leansboro, Ill., Dec. 11-14.

SCOTT'S ELKS STARS: Rockford, Ill., Dec. 21-23.

SCOTT'S ELKS STARS (Beno and Ford, mgrs.): Itasca, A. V., Dec. 16, Buffalo 17-18.

THE TOMBARD (Southern, Lincoln J. Carter, prop.): Jack Lodge, mgr.: Knoxville, Tenn., Dec. 13, Birmingham, Ala., 14, Nashville, Tenn., 15, Clarksville 16, Hopkinton, Ky., 17, Bowling Green 18, Princeton 19, Louisville 20, Lexington 21, Paris 22, Winchester 23, Mr. Sterling 24.

WICKLOW POSTMAN (Rogues O'Rourke): St. Louis, Mo., Dec. 11-14.

WALKER WINTERS (W. F. Henderson, mgr.): Iowa City, Ia., Dec. 12, Clinton 13, Sterling, Ill., 14, Dixon 15, Freeport 16, Minneapolis, Minn., 17, St. Paul 18-20, Winona 21, La Crosse, Wis., 22, Eau Claire 23, Duluth, Minn., 24, West Superior 25.

Christmas Open

FOR GOOD BE ATTRACTION

Hyperion Theatre

NEW HAVEN, CONN.

Address immediately. G. S. STELL, Manager.

SUCCESSFUL TOUR OF

MISS

Carrie Turner

in

THE EDGE OF SOCIETY.

Under the direction of Mr. HARRY KAYE MARR. Managers of first-class theatres having open time (including Christmas week), address H. B. LORING, Manager, care, Although's Grand Opera House, Washington, D. C.

Grand Opera House, Fairfield, Ind.

WANTED.

A good farce comedy for Dec. 25.

T. B. STERN, Manager.

WANTED. Best Repertoire People, Agent, Leader (Piano), producing Stage Manager, Specialty People, for Ellen Vockley Co.; also, good play with paper. We pay expenses, no money advanced. Open January 1. Full particulars in first letter to A. S. LORING, 143 West 23d Street, New York City.

WANTED. REHEARSAL.

Young man of ability and some experience wishes to join reliable company to play character or comedy parts. Good wardrobe. Can join at once. GEORGE ELLWOOD, care Lawrence School of Acting, 186 West 43d Street, New York.

Elsie Adair.

WALTER VANDERLIP.

AT LIBERTY DEC. 1 FOR FIVE WEEKS IN VANDERLIP.

Miss Adair is endorsed by Metropolitan and New England press as the leading American dancer. An attraction throughout New England from press and public. "She is the best I've ever seen either in Europe or America."—*JOHN FRIZZAR*, Fifteen Weeks Featured on Madison Square Roof Garden: "My best drawing attraction."—*MANAGER GOTTSCHE*. "Applause was constant and deafening while Miss Adair was upon the stage. She is truly wonderful."—*ARGUS*, PORTLAND. "Dances more than her predecessors combined; far superior to Lole Fuller."—*ALAN DAVIS*, N. Y. *EVENING WORLD*. "A marvelous performance, the finest dancer Portland has ever seen."—*PORTLAND PRESS*. "An ovation was tendered the beautiful little actress and dancer. She pleased more than Carmenita."—*LAWRENCE*. "Her performance alone worth the price of admission."—*SPRINGFIELD*. "The bravest introduced in the Golden Wedding by Walter Vanderlip and Elsie Adair caused roars of laughter, and several encores were tendered."—*JOURNAL*, N. Y. "If Elsie Adair were taken out of the Golden Wedding it would have fallen flat."—*PORTLAND EVENING EXPRESS*. Miss Adair is the only dancer in America turning a back somersault. Time of dance, 11 minutes; time of sketch, 10:15 minutes. We carry black scene for dance.

Address WALTER VANDERLIP, 60 West 43d Street, N. Y. Dramatic Mirror.

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GRAND OPERA HOUSE,

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Wine. BOTTLED AND JUDGED.

WANTED.

A First-Class Character Old Man

For responsible part (comedy). One who can sing baritone or basso preferred. Address as per route.

CHARLES A. LOGER.

4th, What a Night! Co.

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Under the direction of a well known actor and stage manager. Thorough and practical instruction in vocal culture, gesture, reading, and stage business. Terms and particulars address J. W. HUTTON SNYDER, President.

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Gives instruction in Elocution, and prepares Ladies and gentlemen for the stage.

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Columbia Theatre, Harlem, Dec. 15.

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THEATRICAL MANAGERS' ASSOCIATION

OF THE UNITED STATES!

ATTENTION.

A meeting of the Theatrical Managers' Association of the United States has been called at 29 West 30th Street, on Wednesday afternoon, Dec. 23, at 2 o'clock.

This association, it will be remembered, was organized on June 3, 1899, for the purpose of protesting against the oppressive operation of the Interstate Commerce Law.

The present meeting is designed for the purpose of winding up the affairs of the association.

By order of THOMAS H. DAVIS, Secretary.

A. M. PALMER, President.

By order of

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By order of

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NEW YORK THEATRES.
STAR THEATRE
 WEEK BEGINNING MONDAY, DEC. 11.
ALEXANDER SALVINI
 In an Entirely New Romantic Play, by Paul Kester, entitled
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PALESTINE THEATRE
 Evenings at 8:15. Matinee Saturday.
 EXTRA MATINEE EVERY WEDNESDAY.
Cay, Gorgons, Merry, Musical
RICE'S
 Surprise Party.
 The Up-to-date Attraction.
 The Sparkling Novelty.
BARNET AND PFLUGER'S
 Effortless Extravaganza.
 More Captivating Than Ever.
 20 Souvenir Night, Jan. 22. **1492**

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 Evenings at 8:15. Matinees Wed. and Sat. at 2.
 Thursday Evening, 20th Performance. Souvenirs.
CHARLES FROHMAN'S CO.
 The Great Empire Success.
 Crowded Houses. Delighted Audiences.
THE COUNCELLOR'S WIFE
GRAND OPERA HOUSE
 Twenty-third Street and Eighth Avenue.
 Evening at 8. Matinees Wednesday and Saturday at 2.

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 Next Week—MAINE AND GEORGIA.
 Next Sunday—Prof. Cromwell's World's Fair.

ORCHARD THEATRE
 Evenings at 8. Matinee Saturday at 2.
 Mr. T. H. FURCH. Manager.
 Handsomest and Safest Theatre in the World.
 LAST WEEK.

FRANCIS WILSON'S
 Magnificent Production of
ERMINIE
 Monday, Dec. 18—The Strollers, Ivanhoe Up-to-Date.

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 J. H. Hall, Manager.
 FOURTH IMMENSE MONTH.
 Matinees Wednesday and Saturday.

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 Direction of CHARLES FROHMAN.
 Evenings at 8:30. Matinees at 2:15.
 18th Performance Dec. 28. Souvenirs.

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 Evenings at 8:15. Saturday Matinee 2:15.
 CANNON AND LAMSON, Lessees and Managers.

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 20th Street and 7th Avenue.
 Special American Engagement.

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 Most Wonderful Performance Ever Witnessed.
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MR. HENRY IRVING,
MISS ELLEN TERRY,
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 Every evening (except Saturday) this week at 8, and Saturday Matinee at 2.
KING HENRY VIII.
 MR. IRVING AS CATHARINE, WOLSEY.
 MISS TERRY AS QUEEN KATHERINE.
 SATURDAY NIGHT—THE LYONS MAIL.

14TH STREET THEATRE
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 Every Evening, Wednesday and Saturday Matinees.
 Last Week of Walter Sanford's Company in

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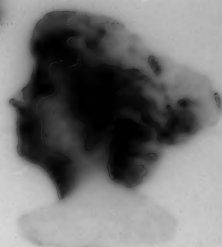
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